

VISUAL COMMUNICATIONS ISSUE

December 1961

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Public Relations Journal



Public Relations Movie Captures Seven Awards In One Year, p. 17.

Are Clients Being Shortchanged?, p. 37.

Pictures, Publicity and Placement: A Former Photographer's Views, p. 24.

The Proper Use of Graphics, p. 31.

J-12

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DONALD S. CONNERY: TOKYO "I am," Don Connery says, "exactly where I want to be, doing precisely what I've long wanted to do."

While still in college, Connery told one of his favorite professors he hoped to work in Tokyo as a foreign correspondent in about ten years. That was early in 1950. In mid-1960, Connery arrived in Tokyo as *TIME*'s bureau chief. (Six months later that "favorite professor," Edwin O. Reischauer, arrived in Tokyo as U. S. Ambassador.)

Connery began prepping early for a career in journalism. While still in high school he wrote a weekly column for the Great Neck (N.Y.) *Record*. He continued prepping as an Army newscaster (following a transient but arduous career talking Japanese soldiers out of by-passed Philippine caves). After his Army discharge, he worked briefly for the United Press, then entered Harvard.

Connery graduated in 1950, joined *TIME* in New York a year later. His first bureau assignments were in Chicago and Pittsburgh; his first overseas bureau, New Delhi. "It was," he says, "a stunning contrast to the industrial cities I'd just left. In the first six months I traveled 22,000 miles, sometimes with, often in pursuit of, Prime Minister Nehru."

His assignment to Japan Connery describes as "moving halfway back to America. This is an industrial powerhouse whose people are bursting with drive and talent." Although he also covers Korea and Okinawa, and makes occasional forays to other parts of the world (including a 5,800-mile ride across Russia on the Trans-Siberian Railroad), Connery's main job is reporting on what he believes is fundamentally "a neutralist-minded nation, allied to the free world. As madly modern as any country in the West, Japan is nonetheless resolutely Oriental. For a journalist, reporting that conflict is a continuing challenge."

TIME *The Weekly Newsmagazine*



Public Relations Journal

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EDITOR

Thomas J. Kraner

EXECUTIVE EDITOR

Mary E. McNeill

CONTRIBUTING EDITORS

Verne Burnett
Louis M. Connor, Jr.
William W. Cook
Stephen E. Fitzgerald
Bill Foreman
David Goodman
Wallace Jamie
Roy Leffingwell
David Lewis
Robert L. L. McCormick
Ted B. Sherwin

ADVERTISING DIRECTOR

G. M. Lewander

**EDITORIAL AND
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EXECUTIVE DIRECTOR

Donald E. Lynch

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EDITORIALS

Belson New PRSA President

Walter W. Belson, assistant to the president and director of public relations, American Trucking Associations, Washington, D. C., was elected 1962 president of the Public Relations Society of America at its annual conference in Houston, Texas. The president-elect succeeds Rear Admiral Harold B. Miller, U.S.N. (Ret.), and director of public relations, Pan American World Airways, New York, as head of the 4,400 member organization.

Admiral Miller's term of office has been marked with many notable achievements. He and H. Walton Cloke, president of the American Public Relations Association, and coordinator, public relations, Kaiser Industries Corp., Washington, D. C., were responsible for accomplishing an extremely smooth merger between APRA and PRSA—as the July 1961 PUBLIC RELATIONS JOURNAL reported—"Now We Are One."

- ❑ Five new chapters were admitted to PRSA ranks during the Miller administration. These are Richmond, Arizona, Kansas, Baton Rouge and Fresno.
- ❑ The President helped direct the development of two public relations films, which will be extremely valuable now and in the years to come.
- ❑ The most complete financial report the Society has ever had, detailing an excellent financial management plan, was recently issued.
- ❑ The Counselors Section, during its first full year of operation, released a far-reaching research report on fee charging systems.
- ❑ The headquarters staff was bolstered with the addition of a full-time manager of public relations services, who is responsible for handling public relations for public relations, and the first full-time PUBLIC RELATIONS JOURNAL editor.

These are only a few of the achievements of the Miller administration. It has been an excellent record.

Elected with Walter Belson were Ward B. Stevenson, vice president—public relations, International Telephone and Telegraph Corp., New York, as vice-president; Harold M. Gartley, president, Gartley & Associates, New York financial public relations counseling firm, as treasurer, and Donald N. Phillips, district sales and public relations manager, United Air Lines, New Orleans, as secretary.

Newest additions to the PRSA Board of Directors are Chester Burger, president, Communications Counselors, New York, and Claude Ramsey, president, Public Relations, Incorporated, Denver.

Our congratulations to the new officers. Next month the JOURNAL will report in greater detail on the Houston Conference.

Duet: Plumber & the Visual Age

Recognition of visuals—photography and art—as a public relations tool has long been neglected by many practi-

tioners. Too often visuals and the men who create them are looked upon as step children—outcasts of the communications world.

Henri Cartier-Bresson, one of the great photographers of our time, talks about this lack of recognition in an interview published in the November *Harper's Magazine*. Says M. Cartier-Bresson, "If we arrive at a place where we are known, or if we are sent by a big magazine, they roll out the red carpet for us. Otherwise we are treated like the man who comes to repair the plumbing and might make off with the ash tray. Our profession doesn't always have a very good reputation. People call out: 'Hi, there, it's the photographer!' and then: 'Send along a couple of prints.' Why don't they ask the banker who handles so many banknotes each day to give them ten thousand francs? Photographers have no clear social status; they are on the periphery without any real prestige, and often people wonder who those odd types are, skipping around them on the street. . . ."

Public relations professionals who are constantly seeking status for themselves certainly should offer no less to those who create their photographs and visuals.

• • •

Russian films are being shown in 122 countries and total attendance at screenings in Russia last year was four billion. This information has just been released by Graeme Fraser, vice president, Crawley Films Limited, Canada. His report also states that USSR movie studios produced 879 feature, popular science and documentary films and 1,300 newsreels. "In this visual age," says Fraser, "democratic countries would do well to actively foster their film industries." And might we add, the films being produced by American industry are making a major contribution to this effort. Some of the articles in this issue bear this out.

Time For A Sing Along

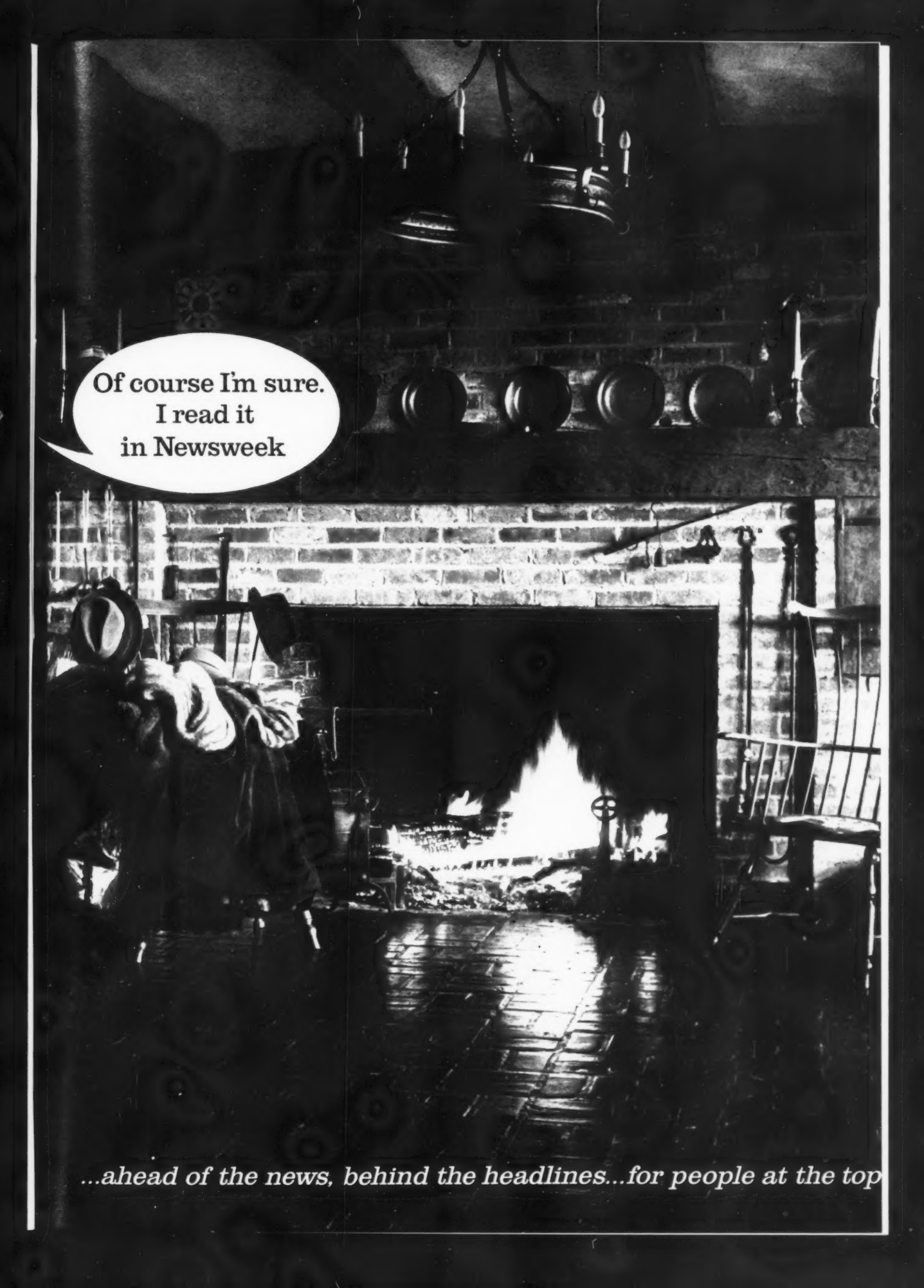
*"Red rockets circle the universe,
Carry to the sun, carry to the sun
Greeting from the party, and the might
Of Labor hails the Soviet scientist."*

This one verse from a popular song now being broadcast from Communist East Germany is part of a major Soviet propaganda effort in the musical field. The new Soviet hit parade includes quite a few songs that are getting wide play by Communist disk-jockies. All of the songs sing praise for the "friendly" and hatred for the "enemy." They only differ in tempo.

Music, we are told, is the one universal language. Our own hit parade, in the last few years, has been filled with more nonsense (both lyrics and music) than many of us can tolerate. It's time for a more positive change. Public relations practitioners have written songs before in times of peace and war. They can do it again. The natural outlet for these—the Voice of America and Radio Free Europe. It may take "Two to Tango," but an increase in Free World membership might be better achieved with our own democratic "Sing Along."

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Of course I'm sure.
I read it
in Newsweek

...ahead of the news, behind the headlines...for people at the top

LETTERS TO THE EDITOR

DOG-BITES-MAN DEPT.

I suspect that even my World War II skipper, Ed DeLong, who runs the public relations shop at Princeton, would admit J. C. Long's piece, "Princeton University Programs Friendship," (*PUBLIC RELATIONS JOURNAL*, November 1961, p. 37) on Princeton and its community relations program is of dog-biting-man news quality.

The program is admirable, but not unique. Mr. Long implies a community program is relatively new elsewhere but of long standing at Princeton. Hardly so.

Here, for instance, is a slim sample of New York University's ("A Private University in the Public Service") offerings to the community:

- ❑ An annual series (free) of special event lectures, some 70 lectures a year, attracting about 15,000 people annually, on such subjects as the U.N., poetry, photography, and now Germany, presenting such people as Robert Frost, Carl Sandburg, Krishna Menon.
- ❑ The Hall of Fame for Great Americans and the James Arthur Museum of Clocks and Watches, both available to the community's children and adults.
- ❑ An art gallery in our Loeb Student Center at Washington Square, open to the public; a program of weekly movies there, either free or at 50 cents; musical presentations (Erroll Garner, George Shearing) at nominal fees.
- ❑ A speaker's bureau, providing faculty members for lectures to community organizations.
- ❑ The University's gymnasium used by local high schools for their swimming championships and also by the Police Athletic League, the American Red Cross and others; the baseball field used by the Little League.
- ❑ A series of weekly lectures, given recently by the College of Engineering and open to the public, on radioactivity in the atmosphere.
- ❑ A Testing and Advise Center, one of the best in the country . . .

I could fill pages.

Stanley Saplin
Director of Alumni Communications
New York University
New York, New York

ABOUT PROJECT HOPE

I know you will be delighted to learn that our mutual effort in the September issue, "Not Because the Communists Are Doing It—But Because It Is Right" (page 10) has enthralled the entire United Nations.

If that statement seems a little sweeping, let me boil it down to say categorically that at least United Nation's International Children's Emergency Fund (UNICEF) was extremely interested—so much so that they have requested 50 reprints of the article for

distribution to officers throughout their organization.

John D. Owens
Public Relations Account
Executive
MacManus, John and Adams, Inc.
Bloomfield Hills, Michigan

CLIPPING BUREAUS—FINIS

John French's letter entitled "Clipping Bureaus—Again" (*PUBLIC RELATIONS JOURNAL*, November 1961, p. 4) is most contradictory to say the least. Mr. French acknowledges in this letter that he attempted to write an article covering the basic rudiments which are similar to all bureaus. Had he done this, there would not be any criticism of his material. The simple fact that he has not done this is what causes reaction by clipping bureaus and their clients.

His article stated, and I repeat my criticism again: "Never tell a bureau to mark only financial news." "A clipping bureau cannot do a good job without releases." "Never tell a bureau to omit unfavorable news."

My letter in the October 1961 *JOURNAL* (p. 51) pointed to these three specific statements which common sense would tell are untrue as far as they apply to the great majority of all the clipping bureaus in the country which are faced with the above requests. This fact was emphasized even further when many of our clients asked us about the reliability of this article in the *JOURNAL* (August 1961, p. 28). Upon checking, I found that we were not the only bureau which had such inquiries.

Public relations and advertising people are most eager to cooperate with clipping bureaus in any way possible to assure the best job for their clients. But they must be advised in a reliable manner, and I question Mr. French's being in a position to speak for the industry as a whole.

If Mr. French feels that his statements, as listed above, apply to the clipping industry as a whole, then why has he been reluctant to defend them? Why has he failed to clarify the elements his article has clouded?

Arthur V. Wynne Jr.
Sales Manager
Burrelle's Press Clipping Bureau
New York, New York

In Mr. Wynne's letter above, he asks why I have not been willing to defend in these columns the original statements made in my article in the August 1961 issue of the *JOURNAL*. Frankly, I did not (and still do not) think they need defense in the minds of this publication's readers, but since this little exchange seemingly cannot end without such defense, I am happy to provide it in the form of proof.

Mr. Wynne takes exception to three statements I made in my article. Actually since two of these were illustrations of just one point, it is really just two things he is

taking exception to. I shall cover them accordingly:

1. "A clipping bureau cannot do a good job without releases"—Mr. Wynne says this is not true. However, on the back of the contract for service which he asks each of his clients to sign, it is stated specifically, "If you are forwarding press releases to the newspapers, please put our name on your mailing list for two copies of each story that you send out. This publicity is placed before our readers and is helpful in locating your press notices." By his company's own printed word then, he has proved the importance attached to supplying press releases.
2. "Never tell a bureau to mark only financial news" and "Never tell a bureau to omit unfavorable news."—Mr. Wynne says neither is true. Actually, in reviewing the article one will find that these were two points used to stress Point #2, which was, "When restrictions must be made, the instructions should be TANGIBLE and stated in the NEGATIVE. This leaves the least possible chance of readers missing desired clippings because of a misunderstanding. For instance . . ." And this is where the two examples which Mr. Wynne cites out of context appear.

On March 25, 1952, five of the clipping bureaus in New York City presented a *Report on Press Clipping Bureaus* to the Publicity Club of New York. It was drawn up and signed by one representative from each of the bureaus. Two of these representatives were Arthur Wynne, father of the author of the above referred to letter, and myself. On page 8 of that report it stated in part: "Impose as few restrictions as possible . . . by freeing our readers from unnecessary restrictions, you will be assuring yourselves of more complete coverage of the material you do want."

In the Fall, 1960 issue of *The Quarterly Review of Public Relations*, Harold J. Gerg, identified in the Table of Contents as General Manager of Mr. Wynne's bureau, wrote: "All orders should contain as few conditions or restrictions as possible and complete clarification is most important. Ambiguous instructions make it necessary for the readers to interpret them according to her judgment, which may not be what the client intended."

I could also cite other examples. They, too, would show that what I have said about this subject is not new, but does represent "the basic requirements which are similar to all bureaus."

I shall leave it to the reader then to decide for himself just whose words in this respect are biased and unfounded . . . and then let the *PUBLIC RELATIONS JOURNAL* give back its space to more important matters than commercial frays between two competitors.

John P. French
Partner
Luce Press Clipping Bureau
Topeka, Kansas

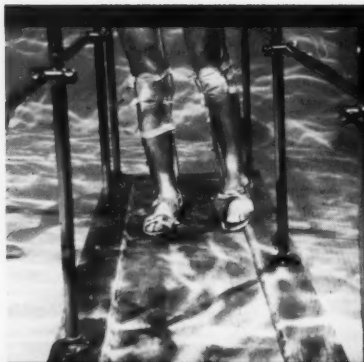


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AT RIGHT:
*"A child reaches out and the helping
 hand of the Greater New York
 Fund answers . . ." a poignant moment of
 child desertion narrated in this
 effective fund raising film for the
 Greater New York Fund.*



FAR LEFT:
*Demonstrating new medical
 approaches to physical therapy,
 "The Return" was filmed for the
 American Physical Therapy Assn.
 A New York Times review said:
 "Perceptively written . . .
 real power!"*

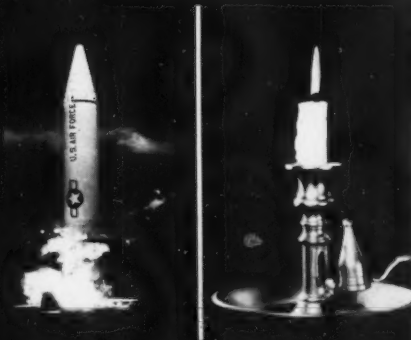


NEAR LEFT:
*The Ford Motor Company sponsored
 "Where Were You" in the public
 interest to get more Americans out
 to vote. Between August 1 and
 November 8, 1960 a record was set
 by 11 million Americans who saw
 the film distributed by Ford.*

NEAR RIGHT:
*MPO crews travelled 25,000 miles
 to get pictures for Gulf's "Unseen
 Journey." Into the desert by
 helicopter, by paddle boat up the
 Louisiana bayous. The New York
 Times says, "a pounding,
 graphic and splendidly
 photographed documentary."*



FAR RIGHT:
*Produced for the National Board of
 Fire Underwriters, "Science of Fire"
 tells the dramatic story of fire.
 Film News calls it "as absorbing
 to watch as it is enlightening . . .
 excellently researched . . . wide
 audience appeal."*



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Audio-visuals succeed when they are designed to impart a message and allowed to move your program forward.

The One Audio-Visual Aid That Will Produce The Best Results

By MITCHELL M. BADLER

YOU WOULD have to go pretty far to find anyone today who questions the ability of audio-visual devices to make the job of communication easier. That doesn't mean that any audio-visual device will do the trick but merely that the right device used in the right place can be a real asset. Picking the right device—making sure that it's a "visual" audio-visual—is where many communicators fall down.

The first question that should come to mind—and too often it doesn't—is what is the audio-visual aid expected to do. A visual aid is literally that. Just as a machine can do only so much work, an aid can only carry a certain load effectively. It will never put over an idea that is basically unsound. It will rarely enable you to convince your audience that the opposition is unreliable, un-American and over-priced but it could help you sell the good points of your own proposition. In short, you have to

know what you are aiming for before you can organize audio-visuals effectively. Then and only then assign a specific, attainable goal to each visual.

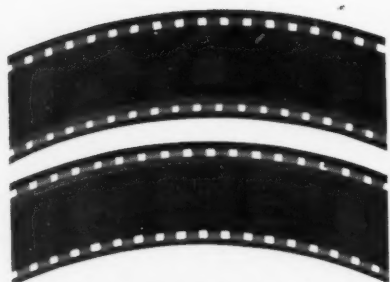
THE JOB AND THE BUDGET

When you get down to the specifics of deciding what kind of device is needed, you have to answer two more questions: What is the exact job at hand and how large is the budget? If it is a presentation you are concerned with, whom is it trying to influence? When a handful of men will see it one time only, flip-chart combining photographs, art work and typography might do the trick. In such a case simplicity might be preferable to a more costly, elaborate aid. If the presentation will be shown to numerous individuals in different places, consider a portable slide show or stripfilm. If there are large audiences involved, or the idea you are selling is a "big" one (in dollars or concept), the expense of a motion

picture might be easily worthwhile.

Here technical considerations enter that you should be acquainted with. In preparing a *motion picture* bear in mind that almost all non-theatrical projection facilities are 16-mm. A film shot on 35-mm film and reduced to 16-mm will give you finer definition. However, the proficiency of many projectionists leaves much to be desired and may erase any difference in quality. If the budget is tight, a straight 16-mm film will be just as effective. If you are contemplating screenings at a convention, a continuous motion picture projector can be utilized. This enables you to reach a large, changing audience with a running commentary and no break in showings.

Slide programs are widely used because of their lower production costs (than motion pictures) and because they offer the communications man more flexibility in telling his story. Slide projectors are easily portable and enable you to tell



FILMS



EFFECTIVE



to



the

CORE

**ROGER WADE
PRODUCTIONS, INC.**

16 WEST 46th ST., NEW YORK 36

the same story in many locations with a single set of slides. The slides can also be synchronized with either a record or tape recorder or utilized in a continuous slide projector for convention showings.

For a quick on-the-spot presentation an *opaque projector* can be technically ideal. It will show any opaque material, whether printed or hand-drawn. Original material can be used without first being made into filmstrips or slides. Similarly *overhead projectors* can be used in a room with a good amount of light and the speaker can actually write on the slides while they are on the screen. An added advantage of overhead projection is that slides can be revealed a portion at a time to give an effect like animation.

In all cases, the distinguishing characteristic that makes audio-visuals work is that they are designed to impart a message and move your program forward, not just to look pretty. Here it must be stressed that *no audio-visual device should be overloaded or it loses all its effectiveness.*

Industrial engineers have proven that you can get more out of workers by *not* overworking them. Advertising has proven that a *single* theme can be communicated more effectively in an ad or a series of ads than a complex confusion of ideas. A single, dominant subject in a large photo and/or a single spotlighted idea in a single headline or paragraph of copy do more of a job than a profusion of small photos and paragraph on paragraph of point-by-point copy. The same holds true for any single audio-visual device or an entire audio-visual program.

All right, you have decided on the type of visual aid that you require to do the job that you want. You know what you want to accomplish and how you want to accomplish it. Who should prepare the visual aid?

The amount of professional assistance you require depends on your own staff. If you have an art-photographic-reproduction department, you may not have to go outside except for laboratory processing or the creation of a Hollywood-type motion picture. When you do go outside, there are companies that will do the entire job. There are also companies that will handle any single phase; for example, striping film so that sound can be added, editing the film, shooting the individual frames of filmstrips.

In short, you have to outline the job, decide how each phase can be handled

and use outside help where you cannot do the job efficiently and effectively.

For total production costs, nothing beats the old method of seeking bids. On any job, get bids from several local producers but *make each one specify exactly what he intends to offer for his price.* For example, one producer may quote filmstrip prints made from your negative at \$2.00 each and another at \$2.50. The low price might include only the bulk delivery of filmstrip prints while the higher price includes vaporizing, inspecting, rolling and canning individual strips. With a catalog of several bids on the exact same specifications you can investigate individual producers and make your own choice.

In addition, you should know the prices of the individual items that go into a job. Here are some rules-of-thumb on costs.

Normally, you will be told that it costs about \$1,000 per minute to produce a sound-color motion picture. Actually, if you want animation it will cost more and, if you want to cut corners, it will cost less.

It is more expensive to produce a color movie than black and white. Film and processing costs run higher but there are more considerations than mere film cost. Interior shots in color require more lighting and care and more experienced specialists. This may be reflected in the cost estimate given you.

If lip-sync sound is not an essential to your film, considerable savings can be made by shooting it silent and then adding a magnetic sound track. This can be done by you since a number of magnetic sound units are on the market that enable you to use a microphone and add narrative and music onto a pre-stripped track as you screen the film.

In producing a filmstrip, a figure of \$60 a frame is usually given as a rough estimate. However, if you eliminate sound you can cut costs.

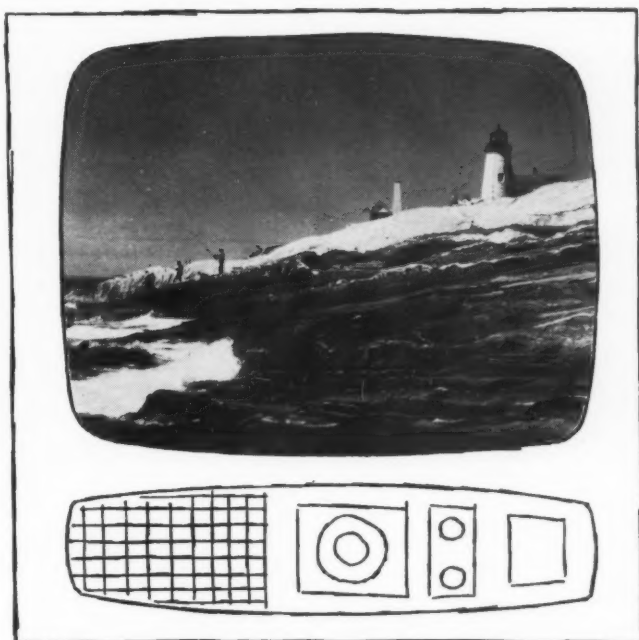
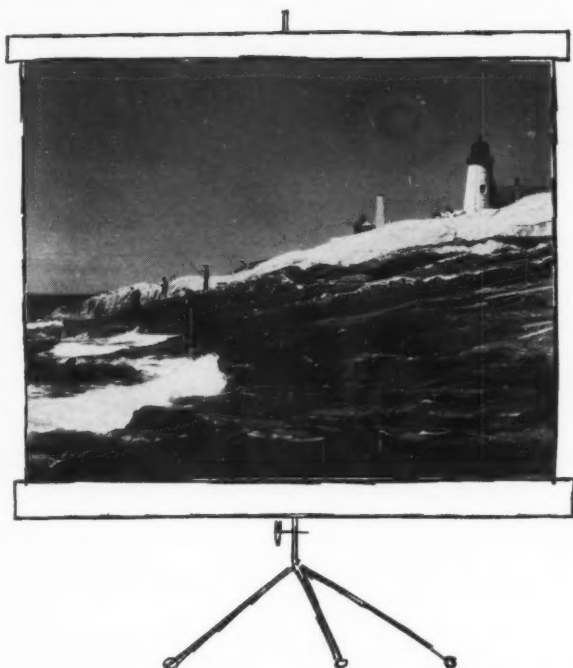
With rule-of-thumb knowledge that professional overhead slide presentations run between \$200-\$400 a minute, that lab fees cost so much per foot and the artwork so much per frame, you can estimate a producer's overhead and profit margin and evaluate his price.

Knowing comparative costs is, of course, only part of the job. Experience is another key element. You have to understand the basic principles of presentation, the techniques and functions of each aid, in order to select the right one for the job. You will find that there are usually several aids that can do the job.

However, only one will produce the *best* results—get your story across and effect the action you want. Only one will create the ideal atmosphere of communication and achieve maximum understanding through sight. *That is the visual aid you should use.*

MITCHELL M. BADLER, *Editorial Vice President, United Business Publications (Film & A-V Annual, Industrial Photography), New York, was formerly editorial director, Bernard Relin & Associates. He has been connected with industrial film and audio-visual programs for many years.*

How many people are seeing your film—



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on television?

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We would like to tell you what we can do for *your film*. Write or phone our nearest Sales Office today.

P.S. The film pictured above is New England Life's "*New England Portrait*," shown 9,119 times in community organizations and televised 471 times, to a cumulative audience of more than 34 million persons!

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Ford motion picture unit has a small sound studio for recording narration tapes available to all company activities on a charge basis.

Ford Motor Company Captures Annual Film Audience of 64,000,000

By ROBERT O. DUNN

"DEAR SIRS: I have never written a fan letter in my life, until today, but I feel I must thank you personally for making so beautiful a film as 'Portrait of a City' available to so many. Perhaps part of my wonderment is that a company would give the time and effort necessary for a production of this sort. As an ordinary citizen and church member, I am grateful."

This, from a woman who had "never written a fan letter," is typical of hundreds of unsolicited letters received each year by Ford Motor Company film libraries.

The film mentioned in the letter is not a "big budget" production. It is a "portrait" of the City of Detroit, originally produced as a "birthday gift" to the

city on the occasion of its 250th anniversary, and recently revised to show new construction and civic progress over the past few years.

LIMITATIONS AND PITFALLS

When a motion picture is skillfully made and properly used, there is no other communications medium that can command so completely the attention of the audience, that can appeal so effectively to the total individual, and leave such a lasting impression. On the other hand, there probably is no other area in public relations where it is possible for the uninformed and ill-advised to spend so much money and accomplish so little. This medium does have its limitations and its pitfalls. The pitfalls are quickly

encountered if one does not realize that a complete motion picture production is a complicated project combining technical knowledge, arts and skills beyond the usual training and experience of the general public relations practitioner.

Most corporations entrust film projects to a professional film producing organization. However, as is true in any business or profession, there are some who do not command the necessary skills to produce a really good motion picture. Before signing any contract, it is wise to look at examples of the work of several producers, and perhaps contact a few previous clients.

Motion pictures have a fascinating history. People long have thought of movies as primarily an entertainment

medium. But the inventors and pioneers of motion pictures first saw their medium as informational and educational. Some of the first films were documentary, with objectives beyond just entertainment.

The earliest commercial use of motion pictures probably was in 1897, when Columbia Bicycles and Dewar's Whiskey were advertised on an outdoor screen at night in New York City. In 1899, the Northwest Transportation Company commissioned a photographer to make 8,000 feet of film covering the Alaskan gold rush for showing at the Paris Exposition of 1900. The United States Steel Corporation made a non-theatrical film, "An American in the Making," in 1912. Both the Lackawanna Railroad and the Great Northern Railway also sponsored films during this period.

Ford Motor Company has been making and distributing motion pictures since 1911. At one time, the company had its own laboratory, which turned out more than 400,000 feet of 35-mm film each week. The prints were distributed through the Goldwyn Distributing Corp. to 3,000 commercial theatres. Many will remember the old "Ford Newsreel." In 1917, the audience was estimated at about 5,000,000 a week.

which so many people had such an enlightening experience with the use of film in training and indoctrination.

FORD'S FILM PROGRAM

At Ford Motor Company, soon after the close of World War II, responsibility for the production and distribution of the company's institutional films was transferred from the sales and advertising department to the new and growing public relations activity. A motion picture department was organized, and this was the beginning of the company's current film program.

The motion picture department is responsible for program planning and for direct supervision of film productions. It operates three film libraries, located in Dearborn, New York City and Oakland, California. The company also has, as a part of its photographic department, a motion picture production unit whose services are available to all company activities on a charge basis. It produces motion pictures and slide films for public relations, training and sales promotion use. This unit, of course, can handle only a limited number of projects in a year's time, and this is one factor which often

Travel, General, Music and Highway Safety. Our libraries have approximately 11,000 prints, either in circulation or on extended loan placement with schools and other organizations.

We all have felt the emotional impact of a well-produced motion picture, and there is a certain excitement connected with the thought of participating in the production of a film. That is why, so often, the suggestion that a motion picture be produced receives an immediate and enthusiastic response before anyone really has determined whether it is the best tool for the job.

USES OF SLIDE FILMS

A careful analysis of the problem, the subject matter involved and the audience to be reached, may well indicate some other medium of communication. The lowly slide film should not be overlooked. It can do a very effective job. Its production cost generally is lower than that of a motion picture, prints cost much less and distribution of the prints is relatively simple. We have seen any number of motion pictures that should have been slide films, for the simple reason that the subject matter was static and



Ford Dearborn film library has a staff of six employees and is equipped with four modern electronic film inspection machines.



This large sound stage is used at the Ford Motor Co., Dearborn, Michigan by the corporation's own motion picture crew.

With the blossoming of the motion picture entertainment industry in the 1920s, and the growth of legitimate newsreel companies, Ford withdrew from the commercial, or theatrical, film field. The company continued to distribute, however, through its district sales offices, films of educational content for showing in schools and wherever suitable projection equipment was available.

It was the advent of 16-mm film, with its less complicated, less expensive, and more portable projection equipment, that made the motion picture the educational and business asset it is today. The big push came after World War II, during

sends us outside the company in search of a capable producer.

The audience for Ford public relations films has more than tripled in the last nine years. For example, in 1952, Ford film libraries handled 57,000 requests for films, and the total domestic audience was close to 10,000,000. In 1960, the films were screened more than 560,000 times for a record audience of 34,000,000 viewers. Another 30,000,000 (estimated) saw Ford films on television. Over the past 10 years, these films have accumulated 15,000 TV showings.

The 1961-62 Ford film catalogue lists 36 film titles in five categories: The Automobile Business, Americans at Home,

did not require movement on the screen.

Let us say we have decided in favor of a motion picture. It is inevitable that someone immediately will ask: "How much is it going to cost?" But it is impossible to price a film accurately until a treatment (or outline of approach) has been prepared and agreed upon, and a shooting script written and approved.

A recent analysis of 18 business films showed that the average price paid per reel (10 minutes of screen time) was \$12,000. This was the average price but — of the 18 — only three were within \$1,000 of this average price per reel. The price per reel of the most expensive picture of the group was 21 times that

of the least expensive. Although seven of the 18 films were in color, both the highest priced film and the lowest priced were black-and-white.

THE RANGE OF COSTS

The films produced recently at Ford Motor Company have ranged from about \$800 per screen minute to as much as \$5,000. Outdoor photography with black-and-white film is the least expensive. Shooting with 16-mm color is a little more expensive, and somewhat more demanding with regard to optimum weather conditions. Use of 35-mm color increases lab processing costs considerably, although the better quality is most desirable. We run into still higher costs when we shoot color footage in one of our plants. This, of course, requires a great deal of lighting. Other factors that can increase the cost of a film include widely separated location shooting, and studio shooting requiring sets which—of course—become more expensive as they become more elaborate. The use of professional actors adds another element of cost. And, of course, an original music score is more costly than scoring the film with stock music.

An experienced film man, knowing the type of film to be produced, can arrive at a probable minimum and maximum; in other words, a range estimate. Even this may be subject to adjustment later, because film treatments have a way of stimulating new ideas, and a project may change its specifications several times before production actually begins. Professional film counselors are available to advise on cost problems, and to represent the sponsor's interest, if desired, in negotiation with a producer.

No one likes to spend more than is necessary to do a job. On the other hand, to approach production of a motion picture with the intention of spending as little as possible can be disastrous.

When considering a film production budget, it is easy to overlook the need to budget for an adequate supply of prints, and for promotion and distribution. Some companies turn their general audience films over to one of several commercial film distributors, who are equipped to handle (for a fee) the necessary promotion, distribution, and regular inspection and repair of prints.

After the matter of cost, the next question probably will be: "How many people can we reach with our film?"

ROBERT O. DUNN, *Manager, Motion Picture Department, Public Relations Staff, Ford Motor Company, Dearborn*, joined Ford in 1943. Prior to his present assignment, he was *Manager of Ford's Public Relations Research and Information Department*. Mr. Dunn is a former newspaperman.

Commercial theaters offer a large audience, and generally deserve some consideration. It must be remembered, of course, that they are equipped to project 35-mm prints only.

In the automobile industry, our product divisions occasionally pay on a per-seat basis for the running of 10-minute films with high entertainment or public service value and low-key product commercial content. This is an expensive project, but the number of viewers reached can be impressive.

THE USES OF TV

To reach a broad general audience, it is logical to consider exposure of your film message via television. In the United States, television also is basically an entertainment medium. Will your film compete successfully for the attention of a public which has the choice of switching to pure entertainment on another channel? If the answer is "yes," then you may want to tap your advertising budget to buy network or local station time. If this is not practical, you may wish to offer your film to local stations for use as public service or "filler" material.

Television can reach great masses of people in a hurry, but it cannot guarantee their undivided attention for 30 minutes. This we can achieve only by live projection of our film in a darkened room before a group of people who have requested program material. The rapid growth of this potential audience over the past 15 years has been one of the most amazing developments in the 16-mm field.

A recent survey tells us that there are now in use in the United States approximately 727,000 sound motion picture projectors for 16-mm film. Education owns 220,000 of these projectors; business and industry, 179,000; religious organizations, 127,000; government owns 75,000; civic, social welfare and recreational organizations, 50,000, and medicine and health, 11,000. Another 65,000 were purchased for home use.

COMPANY IDENTIFICATION

These groups and organizations are constantly searching for good program material, and they are willing to devote considerable effort in obtaining good films. Program chairmen contact our Ford film libraries by telephone, by letter and in person. They sometimes reserve a film months in advance to guarantee the availability of a print for a specific meeting date. The films are shown in darkened rooms to receptive and completely attentive audiences. We know that, in addition to the film's message, our company's identification is assured by screen credits, the program chairman's introduction, the organization's bulletin, and often in newspaper publicity.

Certainly, these millions of individ-

ual contacts are a public relations benefit in themselves. We are offering a service that is desired, needed and sincerely appreciated. We know that our audience is not looking for entertainment alone. Our viewers want to learn something from our films, and they want to be stimulated and motivated. When a film fulfills their expectations, the reaction is positive and lasting.

We have tried to design our films to help project a corporate picture, a public image of our company as:

1. A producer of quality products, designed for pleasure travel as well as essential transportation.
2. A progressive organization emphasizing research, engineering and progress in manufacturing techniques.
3. A good employer, and a good firm to do business with.
4. A human institution with a warm interest in people.
5. A good corporate citizen.
6. A promoter of good highways and highway safety.
7. A company with a rich and important tradition.

Every company has its own particular public relations needs and opportunities, and these must be the ultimate guide for the effective use of any public relations tool. Only by being thoroughly familiar with our company's programs and problems, with sales in terms of product, market and competition, with personnel and labor relations, with the philosophy of management, with future planning, research and facilities, with the communities in which the company hires employees, conducts its business and sells its products, with the corporate image as it exists in the public mind, and how it may be improved through sound public relations policies—only from such knowledge can the right motion picture program be developed.

THE ETERNAL QUESTION

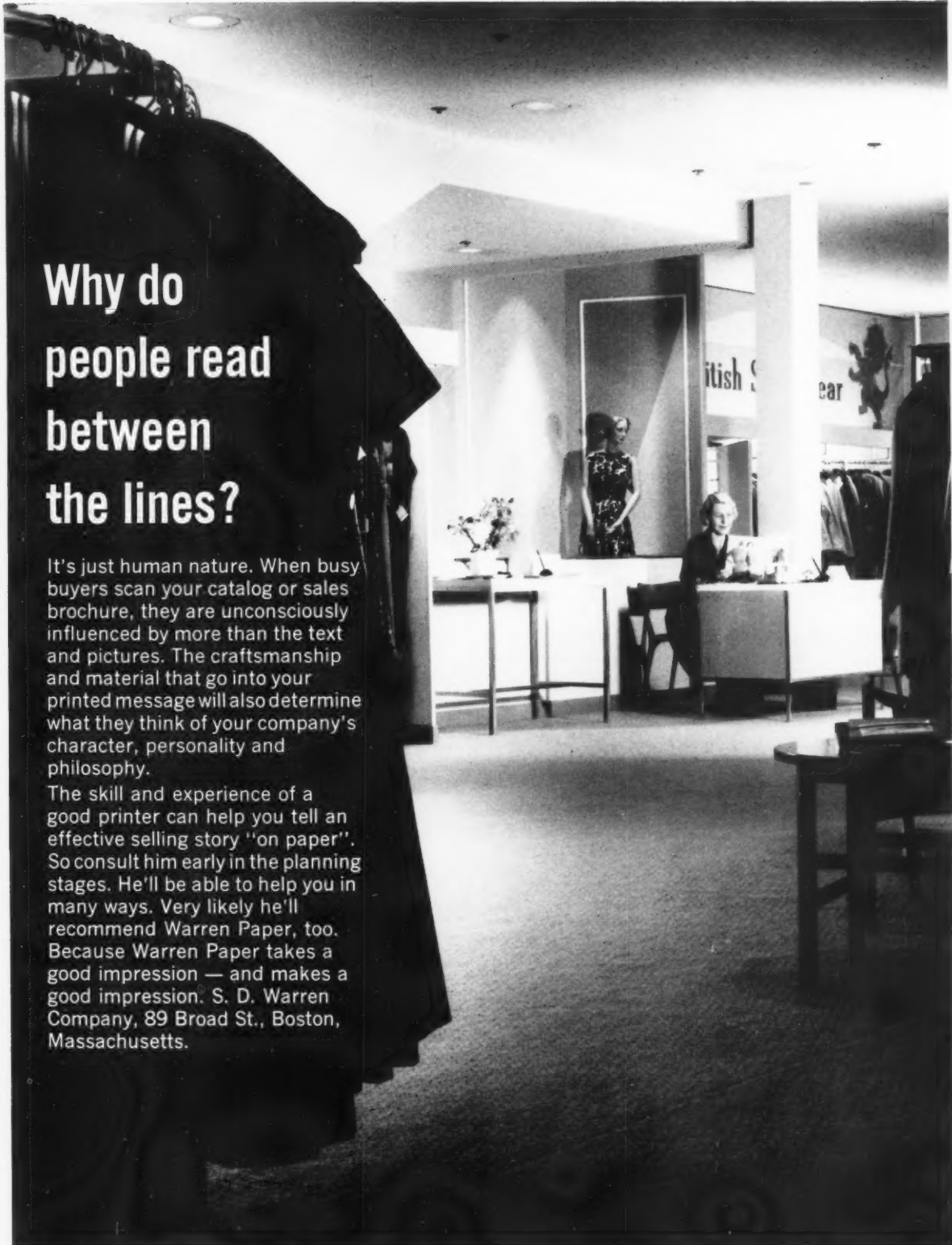
At Ford Motor Company, as in any organization, a major public relations project sooner or later runs into that question with the ring of a cash register: "Will it sell cars?"

If our public relations film objectives, as listed above, are important to the sale of our products, then our films certainly do sell. As a matter of fact, many of the unsolicited letters we receive from our dealers and other film users specifically attribute sales to our films and our film program.

One service club program chairman stated it very well. He said:

"It would seem that advertising reaches its ultimate aim when it leaves an attitude of high regard for the product or the company."

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Why do people read between the lines?

It's just human nature. When busy buyers scan your catalog or sales brochure, they are unconsciously influenced by more than the text and pictures. The craftsmanship and material that go into your printed message will also determine what they think of your company's character, personality and philosophy.

The skill and experience of a good printer can help you tell an effective selling story "on paper". So consult him early in the planning stages. He'll be able to help you in many ways. Very likely he'll recommend Warren Paper, too. Because Warren Paper takes a good impression — and makes a good impression. S. D. Warren Company, 89 Broad St., Boston, Massachusetts.



S. D. WARREN COMPANY, 89 BROAD ST., BOSTON, MASS.



This photograph shows a scene from Chase Brass & Copper Co.'s 28-minute award winning movie, "The Science of Making Brass," filmed at company headquarters, Waterbury, Conn.



Some 18,000 theaters offer opportunity for well-documented vacation films.

Community Groups, TV and Theaters Offer Outlets for "Right" Films

Give Your Movie Audiences What They Want

By RICHARD H. ROGERS

TOO MANY FILMS produced and distributed today are the product of corporate and trade association executives who cannot resist the opportunity of blue-penciling their own interpretations of what constitutes a good film. This is done with little regard for what the audience wants to see or what public relations or production people recommend.

It is a wonderful thing, indeed, to have an all-purpose film, but how can a public relations film, a sales film, a training film, a recruiting film, accomplish all jobs at the same time? You might be fortunate enough to have a sales film produced in

such a way that, with judicious editing and perhaps a separate sound track, an effective public relations film could also be obtained. But if this happens, it is generally just good luck.

You should always know why you are making a film. Know the market at which you are aiming and then make the film that experience tells you the audience wants to see. If you want to reach audiences, you must give them what they want.

There are three channels of circulation that are available for films. The first consists of community audiences which can be subdivided into roughly nine groups: church, industrial, men's, women's, general adult, college, high school, elementary schools, non-school youth groups. Today there is one 16-mm sound projector for every 250 people in the country.

The second area to consider is television. Today, approximately 577 sta-

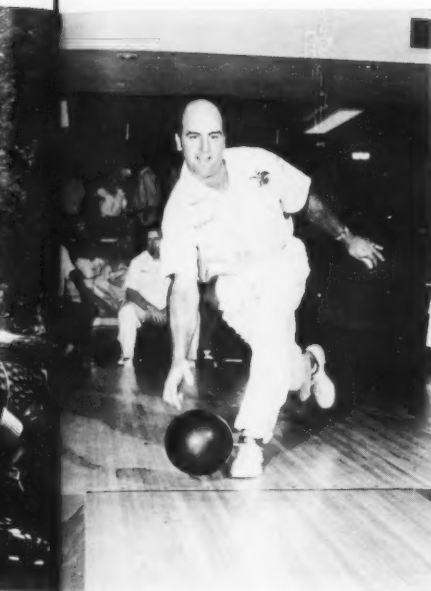
tions, both commercial and educational, are in operation. Virtually, every station allots time to public service; but since your film will not create revenue for the station, do not expect prime time scheduling. Statistics, which are conservative, estimate 40,000 viewers per public service telecast.

Depending on the number of prints you make available for TV, it is possible to obtain as many as 500 telecasts per year, although this will probably involve well over 600 actual bookings because of cancellations and pre-emptions.

Five factors can determine whether your film will be shown: production quality, story content, timing, commercialism and print condition. Obviously, if a film is excessively commercial, the stations will not telecast it.

In a survey made for us, TV stations were asked what time lengths they preferred. Of those replying, 34.5 per cent stated they wanted 15-minute films; 37.7

RICHARD H. ROGERS, *Account Executive, Modern Talking Picture Service, New York*, has been in the audio-visual field for 14 years. Previously, he was *Audio-Visual Representative for the Shell Oil Company*.



Pat Patterson, member of Budweiser team, shows how to win at bowling.



Photos Courtesy Modern Talking Picture Service

"Cast Off For Family Fun" featured this Trojan Sea Breeze-28, as important part of 30-minute feature showing America's zest for the recreational life and outdoor living.

per cent requested 30-minute programming; 27.8 per cent expressed no preference.

There are certain tolerances, however, to keep in mind. Quarter-hour films should actually run $12\frac{1}{2}$ to $14\frac{1}{2}$ minutes, and 30-minute films, $27\frac{1}{2}$ to $29\frac{1}{2}$ minutes.

Films running three to five minutes are used by stations to pad out programs which only run about eight minutes, such as sports shows, weather and news.

The running-time problem, however, is not nearly so critical for films for community groups. Here minimum length should be no less than 10 minutes, no more than 30. Since most schools operate on a 40-minute classroom session, try to make your films $29\frac{1}{2}$ minutes in length, allowing for teacher-pupil discussion—and also transferability for use on TV. Adult groups, specifically those who meet at lunch, like to receive films running 15 to 20 minutes in length.

The average viewer expects a mild message from the sponsor, but he resents being clobbered with a feature-length commercial. Too much commercialism can destroy the very image you are trying to establish in the community. Generally, title and tail-end credits of an uncommercial nature which reveal the sponsor's name will create far more good will towards your objective than the "hard sell" approach. If the appearance of your product is relative to story content, you can use it in your film. But avoid close-ups and excessively long scenes.

The third channel available is the motion picture theater. Today, there are approximately 18,000 theaters—

and showing your film in them is perhaps the Tiffany of the sponsored film opportunities available. Your film will be viewed in a controlled atmosphere with the audience seated comfortably.

Theaters, unlike TV, want your film on their screens first. Give them a four to six month head start before making your film available to TV, or produce two different versions of your film.

Timing of your film for theater circulation is an important consideration. Theaters which give their audiences a two-hour show generally want short subjects of cartoon length: eight to ten minutes long, or up to 15 minutes. Those theaters scheduling double features like to round off the total program to three hours.

The film's title is very important. Many companies tend to be too arty or high-flown on a title. Actually, a simple title revealing film content is not only the most desirable, but also can make your film more in demand with the viewing audience.

If your film is strictly an industrial "nuts and bolter" rendering technical information to industry and trade groups, as well as to the educational process, the title should indicate this: how our widget is made or how we built the Grand Canyon. Titles like these make sense because they ward off audiences that are disinterested in your story, and at the same time, eliminate waste circulation. However, in the broad public relations and institutional film spectrum, particularly involving travelogues, sports, recreation and home economics material, it is best to indicate the film's content in the title.

We are currently distributing two delightful travelogues promoting tourism for two particularly small sponsors, White Mountains Recreation Association and The Rangeley Lakes Region Chamber of Commerce. Both have approximately the same number of prints that have been distributed as far West as Chicago and as far South as the Carolinas. However, the White Mountain film is 20 to 30 per cent more in demand. It is titled "The White Mountains of New Hampshire," and the Rangeley film is called "The Rest of Your Life."

Audiences are fickle and, although content of the film and the sponsor are indicated in all promotional material, audiences generally book on title first, and sponsor identity second. Therefore, when they read the title, "The Rest of Your Life," the film's content is not immediately apparent. This picture could logically be about a retirement plan or could be sponsored by a mattress company.

Should you make your film in color or black-and-white? The subject matter of your film should dictate what route to take. In the main, however, most films today are produced in color and audiences prefer them. Many sponsoring organizations, in producing a color film for group viewing, provide black and white inventories for TV.

The important thing is to think of your film—even though it is strictly public relations in nature—as a missile with which to reach a particular market or cross-section of individuals. Personally, you may hate the film, but if it accomplishes just what you want it to, then—and only then—is it successful.



***Will your public relations films
actually be seen
by the publics you want?***

.....

ON TELEVISION?

IN THEATRES?

**BY SCHOOLS AND
COMMUNITY GROUPS?**

.....

Be sure you are familiar with the best professional film distribution services available.

Get our booklet "The Opportunity for Sponsored Films."
See our movie "People into Audiences." Phone or write on
your business letterhead to any of the sales offices listed below.

.....

SALES OFFICES

NEW YORK
3 East 54th Street
Plaza 8-2900

LOS ANGELES
1717 N. Highland Ave.
Hollywood 2-2201

DETROIT
19818 Mack Avenue
Tuxedo 4-6222

SAN FRANCISCO
444 Market Street
Yukon 2-9414

CHICAGO
Prudential Plaza
Delaware 7-3252

WASHINGTON
Seventeen Ten H St., N.W.
Sterling 3-3377

PITTSBURGH
210 Grant Street
Grant 1-9118

TORONTO
140 Merton Street
Hudson 5-4419

FILM DISTRIBUTION OFFICES

ANCHORAGE, ALASKA
ATLANTA 8, GA.
BOSTON 16, MASS.
BUFFALO 2, N. Y.
CEDAR RAPIDS, IA.

CHARLOTTE 6, N. C.
CHICAGO 11, ILL.
CINCINNATI 2, O.
CLEVELAND 15, O.
DALLAS 7, TEX.

DENVER 3, COLO.
DETROIT 1, MICH.
HARRISBURG, PA.
HONOLULU 14, HAWAII
HOUSTON 4, TEX.

INDIANAPOLIS 4, IND.
KANSAS CITY 11, MO.
LOS ANGELES 57, CALIF.
MEMPHIS 4, TENN.
MILWAUKEE 2, WISC.

MINNEAPOLIS 3, MINN.
NEW ORLEANS 12, L. A.
NEW YORK 23, N. Y.
OMAHA 2, NEBR.
PHILADELPHIA 7, PA.

PITTSBURGH 19, PA.
ST. LOUIS 30, MO.
SAN FRANCISCO 5, CAL.
SEATTLE 3, WASH.
TORONTO 7, ONTARIO
WASHINGTON 6, D. C.

**MODERN
TALKING PICTURE SERVICE**

Film Accomplishes Objectives
by Highlighting Intermountain Region

First Security's New Movie Wins Seven Top Awards

By WILLARD L. ECCLES

A BANK HAS many reasons for existing. One, of course, is to make money. Another is to serve its region and grow with it. The First Security Corporation, with branches in Utah, Idaho and Wyoming, has been trying to accomplish these objectives.

The Intermountain West, is one of the youngest and most energetic regions of this country. A little more than 100 years ago, the first settlers came. Today the region boasts modern industry, agriculture, resource processing and business—a region with highly developed educational, cultural and recreational facilities—a community where living is desirable and opportunity is present.

First Security's public relations objectives are to stimulate pride in the area among present residents, inspire and encourage young men and women to remain, and create interest among industries and individuals outside its boundaries.

To help realize these purposes the bank decided to produce a motion picture called "Frontiers." In planning discussions, the point was raised about the hazards of a documentary film approach. It was equally obvious that if the bank attempted to cover every business and organization in the region according to its importance, the scores of communities and innumerable scenic attractions, it would be risking the loss of the very audience desired.

Instead a film was planned that would have dramatic tone, pace, spectacular beauty and complete absence of commercialism. We knew this could be done in a region where the link with pioneer days extended over only one or two gen-

erations and the drama and romance of settling the land had a legitimate place in the story.

Dick Durrance, the producer and director of "Frontiers," was able to fulfill this objective with a color sound film, distilling the flavor, spirit and vitality of the Intermountain West while maintaining excitement and pace through masterful use of transitions. The movie runs 27½ minutes. It took a year to shoot and had to be edited down from 40,000 feet of film.

Since the movie started circulating just about a year ago, there have been a total of 354 showings to an audience of approximately 150,000—four TV screenings accounted for approximately 50,000—and members of service clubs, religious groups and schools, 100,000.

"Frontiers" has also achieved artistic recognition outside the region by winning seven top awards in film festivals both here and in Europe.

It was chosen by the National Association of Manufacturers as one of 15 American films to represent the U.S. in the International Industrial Film Festival at Turin, Italy. There it won a silver cup in the tourist film category.

The Venice Film Festival gave "Frontiers" first prize honors as a tourist film.

The National Visual Presentation Association gave it first prize in the public relations category.

Under the sponsorship of the United States Information Agency, the film is being shown in Belgium on TV and in the school system. It is being considered by the State Department for circulation to foreign capitals.

"Frontiers" is being seen by the audiences we hoped to reach and is accomplishing its basic objectives. From the number of requests for advance bookings we should have no trouble in doubling the number of showings next year.



Bryce Canyon, where part of pre-historic sequence for First Security Bank was taken.



Film scene shows Dale Stoller and his son pulling a sugar beet to check for the size.



Durrance on location for "Frontiers" in Watsatch Mts. shoots skier Bill Mason.

WILLARD L. ECCLES, Vice President and Secretary-Treasurer, First Security Corporation, a system of banks in Utah, Idaho and Wyoming, has been with First Security since 1932 and is in charge of business development, public relations and advertising.

Washington Hearings Provide Opportunity For Visuals

By ARTHUR C. CARLSON

SINCE EARLY this year motion pictures, photographs, charts and scale models have been playing a role in the presentation of testimony and rebuttal in the case to eliminate outdated work rules in the railroad industry.

A special commission, appointed by the President of the United States, has been holding the hearings in Washington. It is now in the process of analyzing the voluminous testimony presented by both railway labor and management and will report its recommendation for changes later this month.

WAGES AND WORK RULES

The work rules case followed the expiration in 1959 of a three-year moratorium on changes in railroad wages and work rules. Upon expiration of the moratorium, demands for changes in wages and work rules were advanced by both railroad unions and management.

Railway unions asked wage increases and fringe benefits which would have cost the industry \$750 million annually. Railroad management asked revision and modernization of work rules, long outdated, which through their made-work character cost the industry \$500 million a year. The wage and benefit issues were negotiated and settled through signing of a two-year agreement which cost the railroads \$200 million annually.

Negotiations between railway management and labor failed to bring any agreement on changes in work rules, which were put in effect more than 40 years ago under different conditions than those of the present, and before technological

advances drastically changed railway operation.

Failure to resolve the issue led President Eisenhower in December, 1960, to appoint a 15-man commission representing labor, management and the public. James P. Mitchell, then Secretary of Labor, was named chairman. He was later succeeded by Simon H. Rifkind of New York, a former federal judge.

The problems of preparing and effectively presenting testimony in a case dealing with an industry geographically covering all of continental United States with its 220,000 miles of line was a challenge to the imagination of railway management. Testimony covered operations

at locations far from the Washington hearing rooms. Many operations were too involved to describe in a simple and understandable way. Although in some instances the public members of the Commission made field trips to witness certain work practices, it would have been too time-consuming and impractical to transport members of the Commission, witnesses and others to all locations to observe operations covered by the testimony.

The railroad commissioners therefore decided to supplement and strengthen their presentation through use of motion pictures. Ernest H. Hallmann, director of personnel of the Illinois Central Rail-



Joseph J. McCool (left) uses scale model illuminated board illustrating commuter operations. Presidential Commission members (right), management (back), labor (front).

ARTHUR C. CARLSON, a 25-year veteran of railroad service, joined the public relations staff of the Illinois Central Railroad, Chicago, in 1946. He became an assistant in public relations in 1949 and manager press relations in 1950.

road, and one of the witnesses in the case, was selected to prepare parts of the visual testimony.

The Illinois Central has been a pioneer in the use of motion picture photography to meet specific situations. Shortly after the turn of the century, the railroad used a homemade 35-mm motion picture camera to make movies for studying freight damage caused by improper loading. Before World War I, the Illinois Central used similar equipment to photograph vast areas along its lines to help Army Engineers to formulate effective flood control plans. Today the railroad maintains a modern audio-visual section.

FIREMEN: PRO AND CON

While several issues are involved in the work rules case, the public is most aware of the management proposal to remove firemen on freight diesel engines which operate with the ease of an automobile and require no tending of fires. Union representatives have argued the necessity of a fireman on all engines from the standpoint of safety. To emphasize to the Commission that one-man operation in the power unit of a train already is in effect in many instances and has public acceptance, the management group photographed actual examples of one-man operation of trains.

One-man operation of Illinois Central electric suburban trains at Chicago was used as an example typical of others throughout the country. Other examples of the Chicago Transit Authority's bus operations were filmed.

In all, 10,000 feet of sound-color footage was produced which was cut to 3,000 feet for the hearings. The film is unique in that it was produced at amateur speed of 16 frames per second instead of 24, and contains 10 minutes of lip-synchronous sound of the witness, Joseph J. McCool, an operating officer of the Reading Railroad. Once edited, a magnetic stripe was applied to the film and the sound track was transferred to the stripe for presentation on a 16-mm magnetic projector.

In his testimony, Mr. McCool also used a scale model illuminated board showing track layout in the Philadelphia area where commuter trains are also operated with one man in the cab. Use of this visual aid enabled him to point out to the Commission that such heavy traffic areas, with complex track layouts and signal masts with as many as nine indicators, were the places to measure the difference between operating with or without a fireman. Mr. McCool contended that if passenger engineers could operate alone in such congested territory, there was no reason why a freight engineer needed a fireman in the cab there or anywhere else.

SOME COMMUNICATIONS TOOLS

Union representatives also employed the use of motion pictures to substantiate their contention that additional crew personnel was essential. Films presented by union witnesses showed several scenes of present operations at locations all over the United States. Union witnesses contended it would be impossible

to make any change in the way work was being done. Another device used by union witnesses was scale models of two diesel locomotives. Witnesses used these models to illustrate the action of the alarm system on diesel locomotives in event of malfunction.

The hearing lasted 96 days of which 52 days were used by unions in their presentation and 44 days by management in its testimony. During this period, 135 witnesses appeared, 15,503 pages of testimony were received, and more than 300 exhibits were introduced.

MANAGEMENT'S SIDE

Hearings were concluded on October 5 and rebuttal of the opposition testimony began the following day and continued through October 12. Railroad management again decided to use motion pictures in preparing its rebuttal. Management witness Hallmann and his group visited 10 of the locations used by union representatives in their motion pictures. In 10 days Mr. Hallmann and his party visited various railway operations in New York, Boston, Chicago, Milwaukee, Minneapolis, Seattle and Oakland.

The same operations described by union witnesses were photographed. This time supervisory personnel was used as engine and ground crews to show management's views. The Commission was also shown that operations could be carried on not only without a fireman, but also in many cases, with a reduced ground crew.

STOPPING FILM

Although management's rebuttal film was an hour and thirty minutes in length, its presentation required more than a day and a half since the film was stopped at many points by participants for lengthy discussions on points illustrated. Stopping of the film for long periods was made possible by means of the latest in projection equipment using a fast f/1.4 lens and special heat-filters which prevented damage to the film when single frames were shown.

While it is a certainty the audio-visual technique contributed greatly in the presentation by making testimony and rebuttal more interesting and comprehensible, the final evaluation of its effectiveness must necessarily await the conclusions which will be made public in the report of the Commission to President Kennedy this month.

The out-of-pocket cost of both testimony and rebuttal films presented by the railroads was a modest \$8,000. If the Commission brings in a favorable report and railroads are able to modernize work rules now costing them a half-billion dollars annually, these two motion pictures can be heralded as exceeding the wildest box office dreams of any Hollywood producer.



Camera installed in freight diesel cab photographs switching operation with no fireman inside, one man on ground. John T. Hawkinson (right), Illinois Central, did filming.



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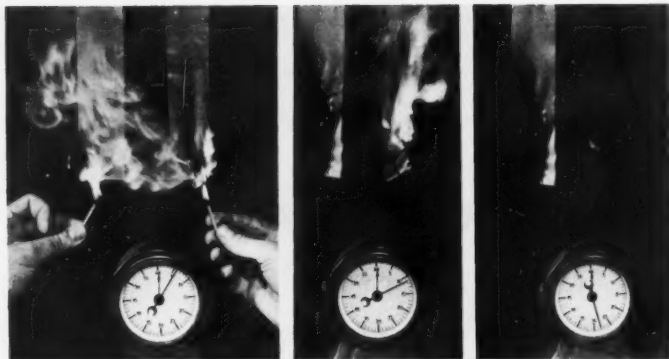
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This simple photographic visualization prepared by Burson-Marsteller Associates for Metal and Thermit Corporation led to good trade press coverage.

The Eyes Can Be Given
A Hand by Using
Good Visuals
To Sell an Idea

Think Visually

By LOUIS A. MAGNANI

WHEN IT COMES to words, spoken or written, public relations men are usually experts. With apparent ease they can use these words to generate excitement, quiet a clamor, fan interest in a new product or venture or enhance a client's image. Yet these same experts too often dilute their own publicity efforts by failing to:

THINK VISUALLY

Now, be honest! How often when you were preparing an article or a news release, or writing a speech did you think of the visual effects at the same time you were writing the words? Isn't it more likely that you finished your writing and then said to yourself, "I wonder how I can illustrate this?"

The time to think of visual effects is the same time you're thinking of copy.

Thinking visually will also help you to write visually. If you are thinking in terms of illustrations as you write, you will also be inclined to use words that create pictures in the mind of the reader and increase the impact of what you are trying to say.

TV STORYBOOK PAD

One way to get yourself in the habit of thinking visually is to buy yourself a TV storybook pad. As you work on a manuscript or speech and come to a point that

just cries out for visual treatment, make a mark in the manuscript and put down on the sketch pad your visual ideas! In this way you're illustrating at the same time the idea is fresh in your mind. And you'll be surprised how much unnecessary wordage is put on paper because you've replaced it with a visual idea.

This approach also has a great advantage when photographs are necessary to accompany an article. By the time the article is finished you have listed exactly what photographs you'll need. It just means going out and getting them rather than the often used approach of shooting a roll of film with the hope that you'll find enough good pictures to illustrate the article.

IMPORTANCE OF VISUALS

This cry for visual thinking is not just the unreasonable lamentings of an art director. It's a fact of life. TV has taught people to "see" as well as read. Just note changes in the last decade in *McCall's* and the good gray *New York Times* and you'll see what I mean.

Take *The Times'* business section for example. Space here is a premium which every major company is competing for. Just recently, the lead story pertained to a manufacturing agreement between an American and a Japanese firm for the production of polyester plastic resins. The story was interesting but not earth-shaking. Why did it get prize treatment? Because it was accompanied by a dramatic photograph of the two key execu-

tives peering down through a ring of raw resin. Few photo editors could have turned that shot down.

PHOTOS TELL WHOLE STORY

An example of how simple visualization led to good coverage in the trade press was a photo caption that accompanied a trade release prepared by our affiliated public relations firm, Burson-Marsteller Associates. The release was on the use of antimony oxide, produced by Metal and Thermit Corp. as a flame retardant chemical. Three vertical photos stripped to make an 8x10 print told the story.

On the left, two strips of vinyl film were shown side by side being ignited by two matches. Underneath the film strips, a stop watch showed five seconds. In the center, the clock showed ten seconds and the untreated film was blazing while the film treated with antimony oxide had ceased to burn. In the third shot, the clock registered 30 seconds. The treated film hung above, slightly scorched, and the untreated film was a wrinkled, charred roll of ash. Simple, direct. What else is needed beside product and company identification?

CARTOONS SELL THE STORY

While a dramatic photograph will enhance any article, don't only think in terms of photographs. For example, Clark Equipment Company's Industrial Truck Division found a cartoon approach successful. To illustrate a feature entitled "Cure or Kill a Fork Truck,"

LOUIS A. MAGNANI is vice president and executive art director of Marsteller Inc.'s New York office.

they supplied cartoons showing common mistakes often made in the handling of fork trucks.

Fork truck maintenance stories are not new, but this cartoon treatment was and the feature was printed by dozens of editors in the United States, Canada and England.

Another success story revolved around drawings. A major industrial company was just about to bring out a new important product. Photographs were available, but they did not show the importance of the product dramatically enough. In fact, rather than improving the story, the public relations man handling the product introduction was afraid that they might detract.

He felt so strongly that there was a need for visual improvement that he convinced the client to delay the introduction. During this time, he had isometric cut-aways prepared which he felt told editors much more clearly what they wanted to know. When he sent out the release, he accompanied it with both the photographs and the cut-aways. His judgment proved sound when nearly every publication that used the story printed the cut-aways and ignored the photographs.

SAME IS TRUE FOR SPEECHES

The same rules apply for speeches though the techniques vary. In fact, visuals are even more important in speeches. You can be dull and write a brilliant article and even without visuals, I'll admit you can keep your audience to the very end. This is not true with a speech. Every chairman of the board or company president is not a Winston Churchill, and the more soporific your client, the more he can be saved by slides and art work.

An extra advantage you have in preparing visuals for a speech and—one often overlooked—is that you have an added certainty in your favor. You know exactly who your audience is going to be. This is important and should not be taken lightly. The visuals that would motivate a meeting of the Teamsters Union and those that would prove effective at a get-together of the U.S. Chamber of Commerce would certainly vary even if the subject matter of the speech were exactly the same, as, for example, "The Evils of Communism."

Always remember that the main aim of visuals in speeches is to get and keep the audience's attention. You might have the most beautiful or avant-garde art work in the world, but if it doesn't serve the purpose, it's worthless.

Another mistake often made is to set rules of thumb for use of visuals, as, for example, every so many words require a new slide. Such a rule defeats the purpose of visual treatment. Words and pictures are interrelated. Some speeches

might need 50 slides to clarify the points a speaker is making, especially if he is dealing heavily in data. Another speech might just need three dramatic illustrations, and that's all. On the other hand, one slide may need 500 words to explain it; another 10, or even more.

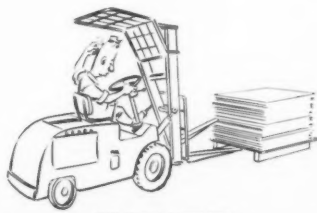
A perfect use for visuals such as slides is to summarize a speech. Certainly most audiences begin to forget some key points even before the speaker is finished. A quick slide presentation reiterating all these points at the end of the speech can be very effective.

VISUALS CAN CREATE ACTION

One great advantage of visuals is that they remain in a person's mind long after oratorical appeals to actions have faded away. For public relations people trying to achieve an immediate response such as practitioners handling fund raising drives, visuals take on an added importance. One reason the infantile paralysis foundation was able to meet its quota year after year was its decision to emphasize visual techniques. Who can forget films, shown in movie houses throughout the country, whose climax was some youth crippled with polio making an effort to walk across the floor? No words were necessary. Every hand went into a pocket when the collection box came around.

There's no doubt that the hand is quicker than the eye in the world of magic, so in the equally intangible world of ideas, let's give the eye a hand by dreaming up a good visual to sell the idea.

And while we are using aphorisms, let's not forget what Confucius "say" many years ago about a picture being worth a thousand words. Even if he overstated it a bit and was only half right, it's certainly something to think about.



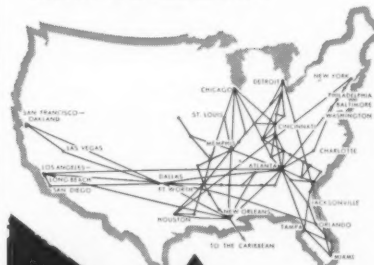
WAYS TO KILL A FORK TRUCK

Clark Equipment Co.'s Industrial Truck Division found cartoon approach successful.

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GENERAL OFFICES: ATLANTA, GEORGIA

Most of the major camera and film manufacturers employ public relations people equipped with solid photographic backgrounds, who can speak the photographer's and communicator's language.

One of the top men in this area is Milton Freier, director of press technical service, E. Leitz, Inc., New York, exclusive importers of all products manufactured by Ernst Leitz, West Germany.

Ex-news photographer Freier worked for the Brooklyn (N.Y.) Eagle and United Press Newspictures before assuming his present duties. He is the recipient of the Sprague Award, the National Press Photographers' Association's top commendation, and has been chairman of the NPPA's Legislation and Freedom of Information Committee for six years.

His present assignment: promoting 35-mm photography and the Leica and advising public relations practitioners, photographers and editors on new photographic developments, ideas and products. He is on hand for all major news events to supply both information and equipment to the press in case a specific camera, lens or accessory is needed. His most recent Leitz duties have included attendance at the national political conventions and the Cape Canaveral launchings.

So that public relations people might have his views from literally both "sides of the lens," PUBLIC RELATIONS JOURNAL Editor Thomas J. Kraner conducted this exclusive interview with Mr. Freier.



Milt Freier put himself on "assignment" and took this shot of passenger at flooded Midway Airport during a storm.

Pictures, Publicity and Placement: A Former Photographer's Views

Question: Do you think public relations people seeking publicity for a client or product are using pictures correctly?

Answer: No. I think they're missing the boat. They follow the old adage that pictures should always be "tight" to save newspaper space. This, to an extent, is true. But there are times when mood—by means of horizontal format to show background activity—adds that certain "plus" to the picture. However, if the picture editor doesn't appreciate this or doesn't have the space, he can easily let fly with the grease pencil.

Some picture editors still favor the vertical picture over the horizontal one. A vertical shot fits more easily into a two- or three-column format and can be carried deeper on the page.

Question: Do you believe in giving editors a picture choice?

Answer: When you submit pictures with your publicity release, you are making a play for more space, so why not go all-out! Give the picture editor the big picture as well as the small one. Not only will he have his choice, but he may also get a total-idea about the story. He may even decide to "shoot the works" and go for a picture layout.

Question: What's your advice on submitting head shots?

Answer: I don't think studio portraits of clients should accompany publicity releases. A picture—even if its 8 x 10 size—ultimately winds up as a one-column or a postage-stamp-size cut. Instead, a picture of your client—but do-

ing something, not standing like a bump on a log—may result in a two- or even three-column play. If it is a head shot, get some action into the picture—mouth open, talking and even gesturing. If editors want a tight head shot, they can crop accordingly. This at least allows choice.

Question: On a number of occasions you've advocated the taking of candid photos. Would you discuss this?

Answer: If your photographer is assigned to take a picture of an employee receiving, let's say a medal for 25 years of service, the formal presentation is going to make a pretty static picture. More often the interesting picture takes place immediately after the medal pinning and handshake when momma and the kids



Sailors and civilians casually stand around in water-filled room waiting for their flights to be rescheduled. Freier made this 35-mm photo with a Leica when his Chicago to New York plane was held up because of flood. Picture was published in "New York Daily News."

run up proudly to acclaim their hero-father.

A smart publicity photographer will shoot the obvious medal pinning and handshake shots—but only for protection. He will be ready to preserve for posterity whatever natural byplay takes place immediately after the ceremony. While the ceremony is taking place, he might quietly go behind the scene of presentation to make a back shot of the affair. Why would he do this? Perhaps he spotted the recipient's family, mother or father watching the ceremony. Their reaction may have spontaneity and "make" the picture. Such a shot is meaty news photography.

Question: Do you have any other examples?

Answer: The handshake-type pictures, released by too many public relations departments, are the worst offenders. Did you ever really see two grown men shaking hands and standing nose-to-nose? When the photographer shouts, "a little closer please," the subjects stiffen up and the picture suffers from pure unnaturalness.

In Washington, D.C., I had a trick I used. After I made my "protection" handshake shot—and that's what politicians came to expect from a news photographer—those days—I would say, "thank you." Then, with camera ready to go, I'd wait for that once-in-a-lifetime

spontaneous gesture that really makes a good news picture. An arm around the shoulders and all smiles often made a better "statement" of true happenings of the occasion. The reactions of the winner and loser after that congratulatory handshake are a lot more newsworthy than that obvious handshake.

Question: Do you believe that photography is being used increasingly for total picture reporting?

Answer: Yes, I do. More and more newspapers are beginning to see value in small picture stories (up to five pictures) to perform the task of total picture reporting. These pictures are sometimes used across the top of the page. In some instances, eight columns. If the paper has a daily picture page, you may get a third, a half, or the entire page.

By utilizing the picture-story-technique, your pictures can go further than newspaper publication alone. The trade magazine, for example, often lacks good visual material and might snap up your pictures and give them good play. By submitting a picture story, you give the picture editor an opportunity to exercise his role by selecting one or two out of the series. If he doesn't use the whole series, he will be able to pat himself on the back for his ability to choose the one picture that tells the entire story. But be sure you include this one total-story picture in the series.

Question: What about color?

Answer: For the benefit of those who have travel accounts—I have learned from a number of sources that newspapers using ROP color do not seem to have enough color pictures for their travel sections. But the trouble is they often receive transparencies showing scenes of a Spanish harbor or long-distance shots of Mount Hood. These pictures contain too much minute detail, creating difficulty in color registration and obtaining clarity in the newspaper reproduction. Better submit a street scene, but make sure it has large colorful figures or accents. If you have anything in the way of travel color that bespeaks photo journalism style, you've got it made.

Question: What do you consider today's major outlet for these stories?

Answer: The locally edited Sunday magazine is the growing giant in the newspaper field. These supplements use picture stories plus text. Give them a color shot suitable for the front cover with the subject-matter tied directly to the black-and-white pictures you are submitting. Chances are they will "flip." They simply don't get enough material. There is usually only one staff photographer assigned to the Sunday magazine department. Picture stories take time to produce and this staffer simply can't fill the whole issue in any given week.



During 1960 political convention Freier (with camera on chest) offered photographic advice to members of the press. At his right, Pulitzer Prize Winner Andy Lopez of UPI.

Of course, you must have a local angle to sell the locally edited Sunday magazine people. Surprisingly enough, this isn't too difficult. "Local-boy-makes-good" is always a natural. But, just in case, you can always find a Mrs. Jennifer Jinnboodle who uses your product and concentrate on her for the local angle.

Question: What kind of a photographer is best equipped to handle these assignments?

Answer: The publicity photographer who records images instead of reporting with pictures may not be able to fulfill the requirements for picture-story technique. On the other hand, the publicity photographer who is a photo journalist as well is capable of accomplishing the whole "ball of wax"—picture story, snappy single shots with meaning, and a possible color cover shot if the situation lends itself to color. You must rely on his judgment.

There are many staff news photographers throughout the U.S. who can do the job in true photo journalistic style. But you may have a problem separating the wheat from the chaff unless you know their style very well.

Question: What type of camera is now being most used?

Answer: The trend is toward 35-mm and 120 cameras. This means a great deal in terms of pictures. The photog-

rapher is no longer content to record the scene of a news or feature event. Photographers are becoming true reporters with a camera. They try to interpret the story in pictures.

The interpretive picture is sometimes accomplished with the available light techniques. Fast 35-mm lenses with their greater area of sharpness help achieve this. By the simple expedience of quick lens change (the 35-mm is tops for this), the photographer shoots his picture with a wide-angle lens to place some object prominently in the foreground and give the picture an appearance of depth. He switches to a long lens and has the subject matter needle-sharp while the rest of the picture is sufficiently out-of-focus to cause the subject to stand out from the background.

Instead of an obviously posed, contrived picture of some event, the photographer simply shoots the scene as it happens. And often he switches to a longer lens in order to remain unobtrusively in the background, a distance away from his subject so that the picture reveals a natural attitude. This naturalness is one of the most important factors in interpreting a scene for your audience.

Question: What is the going rate for these photographers?

Answer: Chances are anyone capable of this type of reportage comes at a fig-

ure considerably higher than those five-dollars-a-shot photographers many public relations people call upon day and night. The normal rate you should expect to pay is anywhere from \$100 to \$150 a day plus expenses. The American Society of Magazine Photographers is a fine source for photographic talent. It has a list of its photographers which is available free of charge from Miss Yvonne Freund, its executive director, who will supply it if you write her at 1472 Broadway, New York, N. Y.

Question: Your monthly letter to photographers has now been published since 1957. Is there anything from it you can pass along to the public relations practitioner?

Answer: In one issue I reported that many photographers on newspapers and public relations staffs have been using their own cameras. The *St. Petersburg (Fla.) Times and Independent*, for example, pays a flat sum of about \$200 a year to those who use their own equipment. A newspaper in Virginia pays \$15 a month to photographers using their own equipment on news assignments. Also the *Minneapolis (Minn.) Star and Tribune* has set in motion a plan whereby an amortization credit for photographers using personal equipment was established to the tune of 80 per cent of the equipment value after four years.

The beauty of this system is that the cost borne by the paper is an operating expense and therefore can be written off as such for income tax purposes by the paper. On the other side of the ledger, the news photographer has the opportunity to work with camera equipment he prefers for use on assignments. Also, the system has an advantage in that the photographer no longer needs to work with antiquated camera equipment. By being paid for the use of his camera and lenses, the photographer can apply it to the purchase of newer and more modern photographic tools to perform his job better for his employer.

Question: As director of Leitz's Press Technical Service you are obviously, in your dealings with press photographers, an ambassador for Leica cameras. In addition to the help you give them, how do you use public relations to promote your own brand?

Answer: I rarely try to push the mention of the name Leica when I convert a newspaper to 35-mm photography technique. Nevertheless, our clipping service reveals that news photographer friends I cultivate on my visits do, on occasion, sneak in our camera or lens name in their captions. This usually happens when they have an unusual shot and explain how the picture was made.

Question: Although you no longer work

as a news photographer, don't you still shoot pictures—but now as a public relations gesture?

Answer: Correct. Recently I was on my way home to New York from Chicago. I arrived at Midway Airport during a rain storm to find the field flooded and air traffic snarled up. As the flood waters seeped into the waiting room, reaching knee-high proportions, and passengers grumbled, I became itchy with excitement. Obviously here was a spot-news story in the making. So I rolled up my pants-legs and sloshed through the water taking pictures as though I had an assignment from the city desk.

After I "completed my assignment" I tried to phone in. No luck! The phones were all out of order. I finally convinced a cab driver to take me to the *Chicago Tribune*. We got stuck blocks away, but I found a phone and called the four local papers offering them my airport flood pictures—gratis.

One city deskman told me he had plenty of art—(a cardinal sin for a newsman not to at least look at the stuff since it could be the opposition's page-one); another explained he didn't have equipment to handle 35-mm (a lie because I saw the paper's 35-mm darkroom equipment that afternoon); a third said "we

don't need any more pix"; while the last, a news photographer, told me he was through at 1 A.M. and was going home.

I finally wound up at my old alma mater, United Press Newspictures, where I developed my negatives to see what I had. I fell asleep on a desk top exhausted.

Around 4 A.M., Bureau Manager Carl Kramer showed up, took one look at my negatives, ordered transmission prints and woke me up to supply him with outlines. When I finally arrived in New York early Saturday evening, my picture was displayed prominently in the *Sunday News*, page three.

A few days later, I made prints of the flood scenes and sent them to each of the Chicago newspapers with a note explaining that I tried to give them these flood pictures but the night-side wouldn't be bothered. This resulted in a couple of apologies and exclamations of surprise that "that little camera" could come up with such fine pictures.

Question: Do you have any further advice for public relations practitioners?

Answer: Yes. When you give a photographer an assignment, know what you're talking about. One photographer told me he was assigned to photograph a very dark public meeting room. "Use plenty of flash bulbs to show how dark

the room is," said the public relations man. It's situations like these that have me wondering if the man who made the assignment ever heard of "available darkness." Looking over some of the jobs dreamed up by some practitioners I'm quite sure he had.

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Pictures, Captions and Identifications Don't Always Tell the Truth

Libel by Photograph

By GEORGE CHERNOFF
AND HERSHEL B. SARBIN

WE WERE RECENTLY told by a photographer that a picture cannot possibly be libelous (at least if it has not been doctored), since a picture tells the truth and the truth cannot be a libel. He was wrong on the first count, and not entirely right on the second.

First, we all know that pictures do not always tell the truth. Optical illusions are sometimes created by the camera just as they are by the human eye—a point that was made quite clear by a very interesting case in the Federal Courts some years ago.

In that case the plaintiff was a widely known gentleman steeple-chaser whose picture was used in connection with an endorsement for Camel cigarettes. Plaintiff had posed for the picture in question willingly and had been paid for his testimonial. He did not, however, see the photograph before it was actually used. By a quirk of lighting the picture showed the horseman with his hand under the pommel, and the side girth fell loosely

in such a way that it seemed to be attached to the plaintiff's middle rather than to the saddle. Looked at in this way the photograph became, in the words of the court, "grotesque, monstrous and obscene"; and the legend under the photograph which said, "Get a Lift with a Camel" reinforced the ribald interpretation.

The court recognized that an optical illusion had been created and that the photograph carried "its correction on its face as much as though it were a verbal utterance which expressly declared it was false . . ." Nevertheless, the court said, the picture exposed the plaintiff to overwhelming ridicule. It made of the plaintiff a preposterous, ridiculous spectacle and the obvious mistake only added to the amusement. The court added that "had such a picture been deliberately reproduced, surely every right-minded person would agree that he would have had a genuine grievance; and the effect is the same whether it is deliberate or not."

As to the plaintiff's having consented to the use of the photographs for which he posed for an advertisement, the court ruled that this was not a consent to the use of an offending photograph. The plaintiff had no reason to anticipate that the lens would so distort his appearance. The Court would not fix upon the plaintiff the responsibility for whatever the camera might turn out, as long as he did not see and approve the picture before publication.

While the case of the steeple-chaser may seem a bit unusual as to its facts,

the Court's decision in the case rests on certain basic elements in the law of libel.

A libel, as it is defined in the legal dictionaries, is that which is written or printed, and published, and which injures the reputation of another by bringing him into ridicule, hatred or contempt. While truth is generally regarded as an absolute defense to libel, there are some jurisdictions which hold that even truth is not a defense if the libel was malicious. Here are some typical examples of statements that have been held libelous by the courts. It is a libel to say that a man is insane, or that he has an infectious disease, or that he is illegitimate, or that he is guilty of a crime, or that a woman was served with a summons in her bathtub.

To avoid any possible confusion, we should also point out that there are instances other than those in which truth is relied on as a defense where the publisher of a false and defamatory statement has the privilege to publish. For example, Congressmen have an absolute privilege in a speech or debate in either House of Congress; and newspapers may report statements made in legislative or judicial proceedings, provided the report is fair and accurate. Note also that good intentions and innocent mistakes are not defenses to an action of libel, although it is possible that accidental libel may be considered by the jury in awarding damages.

Applying the basic principles of libel to photography, the Courts have rightfully said that a man may be held up as an object of ridicule, contempt or hatred



"Libel by Photograph" originally appeared as a chapter in *PHOTOGRAPHY AND THE LAW*, published by American Photographic Book Publishing Co., Inc., New York, copyright, 1958. It is reprinted here with the permission of the co-authors, George Chernoff and Hershel B. Sarbin, and the publisher.

by means of a picture, just as he can by words.

NECESSITY OF PUBLICATION

You may have noted in the definition of the term "libel" that a publication is required. This does not mean that only pictures which appear in magazines or newspapers can be libelous. The term "publication" is far broader than this and includes all types of display. Thus, if a photographer places one of his prints in a showcase in front of his studio or shows the picture to people other than the subject, he has "published" that print for the purposes of the law of libel. Mere possession of a print is not publication. The distinction is important.

One particular area in which photographers must exercise caution involves the captions placed on pictures, for a perfectly harmless photograph can be made libelous by an improper caption.

The photograph of the steeplechaser did not require a caption to make it libelous. But here are some cases where captions caused the trouble.

In one instance the words "Fatty Arbuckle's Lady Love" were printed below the picture of the plaintiff. The publication was held libelous, for the plaintiff was a married woman and the combination of picture and caption held her up to disgrace. The Court said that the combination imputed an illicit relationship between the plaintiff and comedian.

Another interesting example of this problem occurred several years ago when a mid-Western newspaper published the photographs of four school boys under the banner heading: "Slain School Girl Vanished with Someone in Cadillac." Immediately below these pictures, in small type, was the further explanation: "These four acquaintances of murdered Patricia Birmingham are co-operating with police in seeking clues that may lead to the girl's slayer." This was followed by the names and addresses of the boys.

Five or six lines below the pictures, in type five to six times larger than that in the line immediately below the photographs, was a two column sub-head: "Four Youths Held; 60 to 70 Friends Face Grilling." The boys brought an action for libel and the court held that it was a question of fact whether the photographs, captions and heads combined were capable of conveying the meaning that the four boys were the boys held on suspicion of murder. In other words, the question was one for the jury.

Such cases demonstrate the absolute necessity of caution in placing captions on photographs. The photographer must ask himself—could picture and caption together reasonably be construed as holding someone up to ridicule? A seemingly innocent caption may often be

GEORGE CHERNOFF has practiced law in New York City for the last 23 years. Several of his cases have set important precedents in the laws affecting photography, notably the decision that exposed but undeveloped film may have substantial value.

HERSHEL B. SARBIN, partner, Rosen, Seton & Sarbin, New York, is general counsel for Ziff-Davis Publishing Company, and has wide experience in the fields of photographic and publishing law, as well as allied areas. He is a member of the Federal Bar Association.

offensive. For example, one publisher was recently threatened with a lawsuit for publishing a photograph of two women standing close together, one of whom was lighting a cigaret. The other woman was of substantial proportions and appeared to be shielding her friend from the wind. The photographer used the caption "Windbreaker" on the photograph. While the threatened litigation was avoided, such problems need not arise if a little thought is given to the problem in advance.

Most libel cases involving photographs arise, however, where the gist of the libel involves an accompanying article or story—not just a caption. For example, a New York newspaper published an article about dishonesty at auctions.

Accompanying the article was an untitled picture of the plaintiff who was not even an auctioneer. Obviously, an improper inference concerning the plaintiff could be drawn from picture and article together, and the court said it was libel.

Suppose a newspaper published a story about Mr. John Jones, who has been accused of committing a crime. There is more than one John Jones in the city, however, and the newspaper published a picture of the wrong Mr. Jones with its story. The result is libel. Similarly, in a case where a testimonial for a particular brand of whisky was signed by one person and the publication used a picture of the wrong person with it, the court held that the plaintiff's grievance should be submitted to a jury.

One other area which requires comment involves retouching of photographs. It is worth noting that a changed photograph may be objectionable to the subject even though the original was not.

Finally, let it be noted once again that most cases arising under the law of libel involve questions of fact for the jury to decide. It therefore is wise for the photographer to examine carefully those pictures which he intends to publish, particularly the captions, and to avoid those which might seem clever but could possibly hold the subject up to ridicule.

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Part of good Public Relations is good timing—and that means good advance planning. On the day NASA sent our first capsule around the world, "A VOICE FOR MERCURY"—a 13-minute color movie sponsored by Western Electric—was ready to go. Hundreds of TV stations gave it free public service time. Like to see it in color? Just phone.

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Magazine Editor Focuses On Picture Problems and Solutions

Tool Box for Good Pictures

By JOHN DURNIAK

I KNOW TWO public relations men who are as different as night from day as far as their approach to photography is concerned.

To one, I recently gave a free-lance assignment. To the other, I gave the following advice:

- Buy yourself a camera.
- Take a course in photography.
- Keep a log of photographers appearing in national magazines whose work you like.

- Establish an account with one of the country's good custom processing houses.
- On special projects hire a photo consultant to help you solve your problems.
- Know the various picture needs of the newspaper editor, magazine editor and television editor.
- Don't try to improve a picture with airbrush when correct lighting should have been used during the shooting. Reshoot.

Well, the list was longer, but as you can see, much of it adds up to plain common sense.

The man to whom I did give the free-lance assignment is "photographically" sure of himself. I have confidence that when he delivers pictures to me, they will be originals—and no one else will get another set. Second, they will not be "doctored," and third, he will cooperate with me in making any necessary changes.

INTO THE WASTE BASKET

Like many other editors, I, too, have to toss a good share of public relations produced pictures into the waste basket. Sometimes it costs me money. I'll explain.

If I receive a press release and a picture, I can re-write the release in minutes, but to re-do the picture costs me more time, more money. My immediate impulse is not to bother. If I were in public relations, I certainly would put more time into discovering what good photography is—and can be.

There's another side to this story, too. Many editors are utter fools when it comes to photography—in fact, few are enlightened. Once the public relations man has learned what good photography is, he can serve as an educator and pass on the information. After all, the person who sees the most editors in this country is the public relations man.

Hollywood is a shining example of an industry which has discovered that the key to good photography, good coverage and good publicity is a good photographer. Hollywood pays high prices and gets 100 times its money's worth. No editor is going to turn down superb coverage by Howell Conant, Ken Heyman or Gjon Mili. Once more, Hollywood is setting an example for editors, too.

I note with interest the number of seminars held by public relations groups around the country. On too few of these programs does a discussion of photography ever find a place. It would be a good idea if the program planners were encouraged to include professional photographers and picture editors on future panels.

A professional photographer who is one of our contributors often complains to me that he has trouble communicating with some of the people in public relations and advertising. He objects to being given an assignment only a few hours before it is to be shot and being rushed into it without proper briefing about what is expected of him. His gripe is justified. A little time devoted to discussion, well in advance, will pay off in better pictures. The photographer who knows exactly what he is after can prepare by lining up all the equipment he needs, taking enough rolls of film and sometimes even making a scouting trip to the shooting location in advance. Proper preparation can make a big difference.

Although photographers object to being typed, many of them, of course, type themselves. One may be a specialist in good product photography; another may be excellent in candid coverage. Unless you hit a really versatile man, you will be wise to work out agreements with several different photographers to handle various shooting situations.

A public relations man must be as responsible for his pictures as he is for his words. One public relations firm I've dealt with believes this and knows how to think ahead. The company hired a professional photographer to spend a day with each one of its account executives to give them a short course in photography. This progressive firm believes that it is better to get a photograph into print than a news story. People, its executives feel, will look at a picture when they are in a hurry, but won't bother with a story. I applaud this as an editor. In the end, I will have more—and better—material from which to choose.

JOHN DURNIAK, executive editor, POPULAR PHOTOGRAPHY MAGAZINE, New York, started his career as editor of the POPULAR PHOTOGRAPHY DIRECTORY & BUYING GUIDE and was a photo assistant at LIFE prior to that. He is the co-author of a book on photography published last year.

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Avoid Letting Design

Take Precedence over Content

The Proper Use of Graphics

By KENNETH KANSAS

CONSIDER YOUR incoming mail on any given day. Mixed in with general and business correspondence is a phalanx of publications. They come in all sizes and colors, some serious, some lengthy, most of them visually attractive, and all of them purporting to communicate.

Their general appearance and their expanding numbers are proof that business in general and public relations in particular have embraced art with a vigor rivaled only by the Renaissance patrons. This enthusiasm for graphic expression is apparent not only in publications, but also in films, exhibits, architecture—in short, practically every aspect of business that can be seen.

AID TO COMMUNICATION

Public relations has taken its lead from surveys which convincingly show that pleasing design is an effective aid to communication and idea retention. Graphics are helping to underscore public relations messages, and in some cases, company design has approached fine art in creativity. Ben Shahn, one of America's outstanding contemporary artists, for example, has originated designs for more than one industrial organization.

This increased use of graphics in public relations is encouraging and at the same time disquieting. It is disquieting because there are increasing examples of design being used indiscriminately, and the result has been publications with an obscure and rather indefinite message. There is a danger, that with greater use of graphics in public relations, design may tend to take precedence over content.

This is understandable and is, in fact, paralleled in the art and design field itself. It is not unusual for form to supersede function; one need only look at architecture produced at the turn of the century, or car styles of the mid 50's, to see examples of this. The danger is real even with contemporary design which, if properly used, tends to be clean and incisive.

SOME DESIGN ELEMENTS

Contemporary art is prevalent in public relations today, and there is a good reason for it. In many cases production responsibilities for booklets and exhibits have been placed in the hands of designers who grasp the problem in terms of line, color, form. Text to them is a block of gray material—another design element. The final "look" of the material may be left to the designer and his interest lies primarily in visual appearance.

It is the responsibility of the public relations man, however, to assess just what role graphics shall play in communicating his company's message. This is proper because he knows the audience for his message, and he is charged with its proper concept. He knows what impact his message should have, and, more importantly, he is aware of what his management wants and needs.

One important fact should never be overlooked. Except in pure art, graphics are always subservient to the printed word. Design should be used to augment communication, and, if properly used, can do just that, but its relation to text must be a symbiotic one.

USE OF GRAPHICS

This point is not a denial of public relations graphics; rather it is an earnest plea for their proper use. In many cases a public relations man may feel that he does not have the proper training to make a judgment on graphics. It is true that he may not be in a position to evaluate their intrinsic art worth, but he certainly should be able to determine if the booklet or the exhibit is a cohesive unit that represents his management's viewpoints in a powerful manner. If the design is the dominant feature, it must be altered, no matter how beautiful.

This is not inconsistent with public relations philosophy for it merely means that the practitioner is exercising judgment to fulfill another responsibility. To do this fairly, he must:

1. Discuss the project with his designer or artist and carefully define the purpose of the piece before the project is begun.

KENNETH KANSAS of Esso Research and Engineering Company's public relations department, New York, is a former member of Yale & Towne's public relations staff. He has also been a practicing commercial artist and designer.



These quick pencil sketches help liven the layout and offer a style contrast in Standard Oil Co.'s (New Jersey) booklet for stockholders mailed after corporation's annual meeting.



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2. Be prepared to make a judgment not on the basis of personal preference but on how well the finished product does the job. He must view the piece as a whole and not as a series of isolated segments.

The matter of personal preferences is interesting. You may like contemporary design, but in some cases, it may not communicate as effectively as a balanced layout or baroque composition.

Standard Oil Co. (New Jersey) produces a booklet for stockholders after the annual meeting is held. Its purpose is to inform those stockholders who could not be present. The feeling to be communicated is one of immediacy. The design helps this feeling. Quick pencil sketches liven the layout; the photographs are unposed, natural light studies. They type is a clean firm face. There is an abundance of white space. The publication is modern and informative.

There is no pat design solution for each project, nor is a large budget a guarantee that the result will be effective. The inclusion of many colors in a publication or exhibit may confuse rather than inform. Not every booklet or display warrants color, and, in fact, in some cases a more telling result can be achieved by the proper combination of black and white elements.

Type, for example, has an intrinsic beauty. The correct selection of type can add immeasurably to the acceptance of a piece. It has been found that such factors as page size, page grayness, margin relationships, even the distance a reader holds the page from his eye, all influence the viewer to accept or reject an image.

Reduced to its essence, design is a tool of communication and not a new tool at that. Monks creating their beautiful, hand-illustrated manuscripts used the same principles of visual communication we use today. They wove pictures or symbols through their initial page letters to synthesize the page's content. They used the flow of line and a balance of light and dark to move the eye across the page.


Today these techniques have been studied and refined. The psychological impact of color on a reader has been charted as has his response to shapes and lines. A well-designed page can cajole the eye to move about its surface in a predetermined path, giving the mind enough time to assimilate the message. Graphics, obviously, are important in public relations.

How important? Consider public relations budgets. There are no ready figures available, of course, but it has been estimated that graphics, i.e., booklets, films, exhibits, eat up more than 60 per cent of the total. That is why judgment by the public relations man must be the final factor. This responsibility cannot be avoided.

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"... In public relations, *nothing—but nothing—just happens*. Where our public relations are good, it is the result of hard work and careful planning. Where they are bad, it is usually the result of laziness or complacency or both."—R. J. RUTHERFORD, President, Worcester Gas Light Company, before the annual convention of the Pacific Coast Gas Association.

FRIENDLY AND FRANK

"Public relations may be considered to be the State Department of business; for such work is akin to diplomacy, and the maintenance of lines of communications with those outside whose friendship is beneficial to the corporation's success. This objective is accomplished through building up good will and prestige and a reputation for high standards of business conduct. While meritorious services and products, fairly priced and marketed through ethical commercial practices, are the essential base, good public relations practices may raise those factors exponentially by publicity and advertising, giving the corporation a friendly, frank and courteous image in its dealings with the public."—JOHN W. BARRIGER, President, Pittsburgh & Lake Erie Railroad, before Pittsburgh Chapter, Public Relations Society of America.

KEEPER OF THE CONSCIENCE

"Your president, insulated in his wall-to-wall carpeted front office, might be very complacent about the company's public relations. He's very active in community affairs. An officer in several civic organizations. Serves on the school board. Fine. He no doubt has *excellent* personal public relations, but it does not necessarily follow that his company also has excellent public relations. It's your job as keeper of the company's conscience to apprise him of the firm's public relations shortcomings."—LAWRENCE J. HOGAN, President, Larry Hogan Associates, before the fall dinner meeting of the Financial Public Relations Council of Greater Washington.

LOSE BY DEFAULT

"... we sometimes console ourselves with the thought that we could make friends with the people behind the Iron Curtain if only we could reach them. Yet there are millions of potential friends and allies still

outside the Iron Curtain who would far better understand our way of life and our good intentions toward all, if they had access to enough of our print media. Operations such as 'Magazines for Friendship' deserve the fullest support, yet get precious little of it. We could lose the good will of these millions by default unless we take positive action with the means available to us."—ROBERT E. MACNEAL, President, Curtis Publishing Company, before the 65th annual convention of the American Photo-engravers Association.

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weaken our society. Our emphasis on individual freedom, the responsibility of the individual, is the basic difference between our society and that of the Communist nations."—FRANCIS C. BROWN, President, Schering Corporation, before the 63rd annual convention of the National Association of Retail Druggists.

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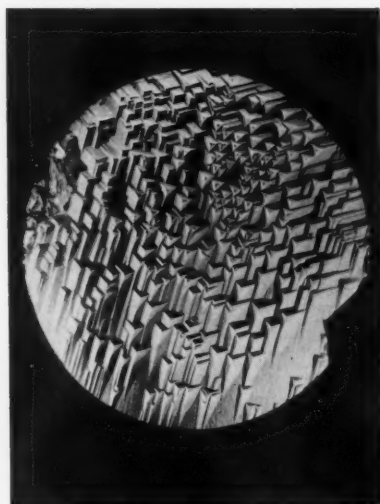
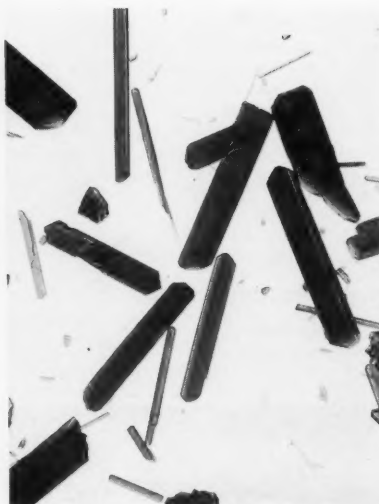


Photo of silicon epitaxial wafer.



The camera captures vitamin B-12 in action.



Chlorothiazide for edema and hypertension.

Merck Sharp & Dohme's Exhibit
Makes First Stop at Eastman Kodak Center

Symbol of a Hidden World

By GEORGE SCHOTT

WHAT IS THE best way to dramatize a pill? Or the series of complex reactions necessary to produce a chemical compound?

The drama of science today is increasingly beamed outward: the burst of flames and smoke at the launching pad as a missile mounts majestically into the sky, someday perhaps toward the twinkling stars which have furnished for centuries a reminder of the myriad mysteries in the far reaches of space.

But underneath the opaque stills and reactors and pipes of the chemical industry is played a drama which can match the impact of anything space exploration has to offer.

There's just one trouble: practically

nobody ever sees it.

THE COMPRESSED TABLET

For example, take the familiar pill, or more accurately, the compressed tablet. There is no appreciable difference in appearance between the aspirin tablet which so many of us reach for at the first twinges of pain and the cortisone tablet prescribed for the arthritic. No one pauses to study a tablet, to wonder at the marvels of chemistry which make it possible, to ponder the busy microscopic world in its all but infinite variety and complexity. Tablets are often colored to permit the patient to distinguish between the pink ones (before meals) and the green ones (before bedtime).

Yet the original cortisone tablet was years in developing. It took two years to produce it, through a chemical maze of more than 30 complex reactions. To look at that particular little pill, who would have thought it?

One solution to the problem of dramatizing the complexity and variety of

chemical compounds—and they embrace most of the widely used drug products today—may lie in the photographic studios of Merck Sharp & Dohme Research Laboratories, Rahway, New Jersey, where photographer Jack Kath has been taking artistic liberties with some very scientific specimens.

As a part of his regular work, Kath photographs crystals of many compounds developed by his research scientist-colleagues. There is a sound scientific rationale behind this procedure. Crystallization of drug and chemical compounds provides pure material. Photographing crystalline material under the microscope at magnifications up to 600 times normal records the specific pattern of crystals characteristic of a given compound under set conditions. Photomicrography can record the changes in crystalline pattern which occur when those conditions change. It can also be helpful in identifying a compound, particularly when only small amounts of it are available.

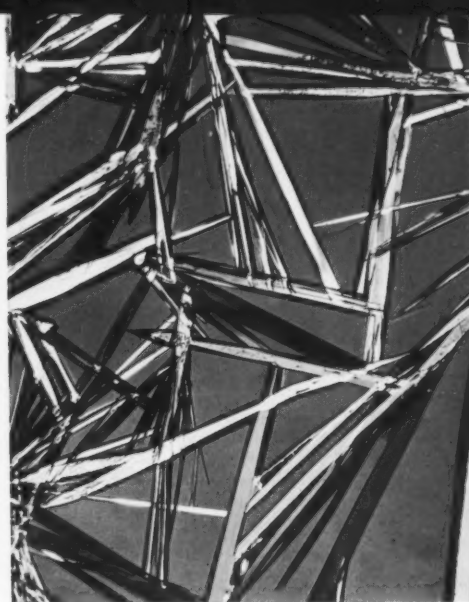
GEORGE SCHOTT, *communications specialist, Merck & Co., Inc., Rahway, N. J., entered the field of industrial public relations nine years ago. He has been with Merck since 1954, when he joined the firm as manager of public information.*



Vitamin B-1 for bread and flour enrichment.



Vitamin A looks like part of ink-blot test.



Pyridoxine (vitamin B₆) through the lens.

UNUSUAL PERSPECTIVE

Here, then, were the ingredients for projecting the hidden side of chemistry, although no one may have fully realized it at the time. Kath, always alert to the possibility of using the camera to show the commonplace in unusual perspective, was struck by the composition of many crystals, no two of which are alike. In their virtually colorless form under ordinary light, however, they were poor photographic subjects.

He tried polarized light and instantly a new world opened up before him. The crystals took on color, deep rich tones for thick crystals, light subtle shades for the thinner ones. New structural details took on life. He varied the polarized light, changed the degree of magnification, changed the position of the slide in the microscope. Each slight change brought an entirely new composition, few of which even remotely suggested that they were variation of a single compound.

Kath made a few 16 by 20 color prints of the early photomicrographs and showed them to Dr. Max Tishler, president of the Merck Sharp & Dohme Research Laboratories, then looking for suitable decoration for the walls of a newly refurbished research reception area. Kath suggested the photomicrographs might be appropriate, being both decorative and indicative of the work done in the laboratories. Dr. Tishler concurred and promptly commissioned Kath to make a series of the photomicrographs which would serve, in effect, as an art gallery of Merck research "firsts."

There the matter rested for a time. Kath made some thirty prints which were framed and hung in the research reception room and adjoining corridors. Visitors uniformly admired them. Some re-

quested prints for their own use.

One of the first visitors to recognize the broad potential appeal of the prints was writer John Cunningham of the *Newark Sunday News* magazine supplement. He eventually wrote an article entitled "Chemistry's Hidden Wonders: Is It Modern Art or Science," well-illustrated in color with some of the photomicrographs themselves.

Merck's public relations staff felt that it had a potential gold mine at hand and counted up the assets:

- ❑ A device with enough artistic merit to receive broad display or decorative use in home or office.
- ❑ A device distinctive enough to be easily and readily associated with the company if adequately presented.
- ❑ A conversation piece which could draw repeated attention to the company.
- ❑ A reminder of the company's distinguished role in research.
- ❑ A means of dramatizing the complex nature of chemical compounds much more meaningfully to the average person than chemical diagrams, structural models, formulae, etc.

About the time that public relations took inventory and appointed a member of the staff to coordinate exploration of ways to utilize the photomicrographs, Eastman Kodak stepped on the scene. A Kodak representative had seen Kath's work and was so enthusiastic, that he suggested the company consider an exhibit of the photomicrographs at the Kodak Exhibit Center in New York's Grand Central Terminal. No definite plans were made at first, but attempts were made to arrange a suitable schedule.

With this exhibit possibility in the background, Merck carefully weighed different areas of exposure and distribution. In order to gauge professional reaction—from physicians and pharmacists—the company prepared a display of photomicrographs for certain medical and pharmaceutical meetings. Response—not only in the form of comments but also in terms of requests for prints—was good, if not overwhelming. Merck competitors tipped their hat in a number of ways, chiefly by requesting prints or by asking for information about making similar photomicrographs. A medical publication used a photomicrograph on its cover.

The public relations coordinator brought together the various marketing areas of the company to see what promotional value lay in the photomicrographs—how they might be used among customer groups. This committee has made recommendations for reproduction and distribution, with detailed plans to be set next year.

Against this background, arrangements for the Kodak Exhibit Center display moved forward. When the October 16-November 5, 1961 date was set, Kath was notified that space for 60 prints would be available. With little more than half that number on hand, he had his work cut out for him, not only in making additional photomicrographs but also in contacting scientists to suggest other compounds and to crystallize them for photographing.

Some scientific events gave him help in selecting further subjects for photomicrography; Merck research teams brought to successful completion projects in the animal health field, the mental health field and the anti-allergic field. These new products could be included in the display.

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DEVELOPING TITLES

This was only part of the picture. Eastman Kodak suggested that titles for the photomicrographs would add interest to the display, probably a logical recommendation in view of the tendency of most people seeing the photomicrographs for the first time to say, "That looks just like bees sipping nectar" or "That certainly reminds me of a praying mantis in ambush." The public relations man assigned to the titling task soon discovered that there is a vast difference between an occasional comment of this sort and the development of titles for 71 prints, the number Kath prepared for the final selection of 60.

Merck public relations also developed a basic fact sheet on methods of making the photomicrographs, the scientific origins of the projects and Kath the biographical data. This information served as the basis for a release developed by Eastman Kodak for photography trade publications and photography editors of other publications in the New York-Southern New England-Middle Atlantic area, and a release by Merck for drug and certain other trade publications, newspaper science editors, and various other press representatives who the company felt might be interested.

NO HARD SELL

Some doubt persisted, however, that releases alone would stimulate interest. Merck had prepared black and white reproductions of selected photomicrographs to send with the release, but they were not adequate in conveying the impact most viewers feel on seeing the larger prints in color. The public relations group asked the obvious question: how can we encourage members of the press to turn out for this exhibit so that they can see the photomicrographs as they really are?

There was no hard news story—nothing to tell beyond the announcement of the exhibit and the background of how the photomicrographs came into being, all contained in the release.

Personal letters were sent with the release to science and photography editors and trade press editors in the New York City area, inviting them to attend the exhibit in the late afternoon of the opening day and a reception at a nearby hotel afterwards. They were informed that no news story would be forthcoming, that the enclosed release was the only one, but that Photographer Jack Kath would be on hand to answer questions.

This letter was followed up a few days later with the mailing of a printed announcement, designed primarily for distribution at the exhibit. This announcement, or program, did not attempt to provide information on every photomicrograph in the display but concentrated on some of the more important drugs

developed in the Merck Sharp & Dohme Research Laboratories, to further the research image of the company.

THE RESULTS

The final follow-up came on the opening day of the exhibit through phone calls to all persons invited. Results were gratifying: fifteen press representatives attended. Kath was closely questioned by many of them, and press notices following in various newspapers, including the *New York Times*, *The World Telegram & Sun*, the *Newark News*, the *Elizabeth Daily Journal*, plus some community weeklies. Many of the trade publications also indicated interest in describing the exhibit and its background and in reproducing some of the photomicrographs. One of the medical publications plans to reproduce selected photomicrographs in both color and black and white and a photograph of Kath at work, along with a short article on the project.

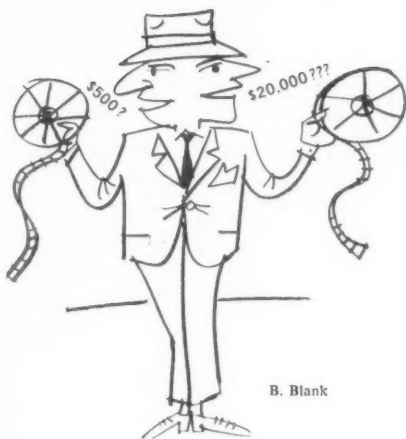
Immediate plans for the future now shape up two ways: further exhibits (undoubtedly on a lesser scale than the one in the Kodak Exhibit Center) and the reproduction of selected prints for distribution.

On the design boards is a plan for an exhibit to shuttle among medical schools. Already prepared and now on display at the company's Rahway headquarters is an exhibit consisting of two illuminated panels of transparencies. This will be used ultimately on a community and school basis. Various segments of the company are exploring the use of other traveling exhibits, both in the United States and abroad.

PLANS FOR THE FUTURE

Quantity reproductions on good paper stock are also under consideration. If the decision to reproduce is made, distribution will probably be limited, initially at least, to professional, trade, scientific and educational channels. Textbook and other scientific book publishers have shown keen interest in the photomicrographs for illustrative purposes: several have already been supplied with prints for reproduction. They also hold strong appeal for motion picture producers; their use in at least one scientific film designed for general audiences seems assured.

These plans are expected to be followed by still other projects to gain maximum effective utilization of these photomicrographs. In the past, exposure to the prints has lead many outsiders to make suggestions for their use. The broader exposure made possible by the New York exhibit will undoubtedly open up other fields. Ultimately, Merck hopes that the photomicrographs will not only become a secondary symbol of the company but also a symbol of the entire hidden world of chemistry.



B. Blank

Cost of a five-minute TV feature short can run anywhere from \$500 to \$20,000 depending on location, talent, color.

Too Few Public Relations Men Know How to Conceive, Assign Or Exploit Films for TV

Are Clients Being Shortchanged?

By BILL KLING

THERE WAS NO television 20 years ago. And today there's still no TV so far as a great many public relations people are concerned.

Largely for lack of know-how, this country's most influential communications medium is still virtually ignored by public relations men and women. This despite growing pressure—reflecting the four-fold postwar growth of public relations—for a “better way” to handle a client's publicity and to retain the client.

Sit in on the typical ideas session. Angles pour out for newspaper releases, magazine placements, special projects. When it comes to TV, everyone thinks immediately of the well-known network entertainment shows. These are all wonderful showcases, and your chances of hitting them are just as good as the next 112 ideas also trying to get on these shows the same night. The figure's no guess: that's the count just one day this month of the number of ideas lined up for just one popular entertainment program.

BILL KLING, Producer-Director, TV-Film Operations, CCI—the public relations affiliates of Interpublic Inc., New York, is active in several organizations, including the Academy of TV Arts and Sciences, New York Film Council and Radio-TV-News-reel Working Press Association.

Meanwhile, total audiences of 80 million and more go begging on the country's 499 local and 54 educational TV stations. And hours of “open” TV time every day go unexploited on network shows and the three TV-film syndicates—Telenews, UP-Movietone News, CBS Newsfilm.

These outlets are the most promising because a local TV station will be offered perhaps 10 publicity films a day—as opposed to the editor of the local newspaper who will get a minimum of several hundred releases. They're the most promising because a typical local TV station in a city of half a million population reaches over 400,000 sets—each operated for five hours a day and used by an average of four viewers—as against the 300,000-plus Sunday circulation of the largest daily in that city.

Finally, these outlets are the most promising because you can count on up to 70 to 80 placements for a reasonably good newsfilm out of every 100 stations you contact, 50 per cent acceptance for a good feature short. By contrast, what's your batting average on a feature or news release?

These outlets are the most promising—but the least exploited. The reason's clear: the overwhelming majority of today's public relations professionals served their apprenticeship on print media, or on radio which verbalizes a print approach. Virtually none came from TV news and public affairs itself. As a result,

few know how to conceive, assign or exploit filmed news or news features professionally for greatest impact.

As a result TV exploitation is a stepchild in most public relations agencies today, and clients are being shortchanged. Placements are often mishandled by overnight experts, self-appointed to fill this know-how vacuum. Or they're never attempted—defensively dismissed as “too chancey” (which is true only of network entertainment shows) or “too expensive,” which is just not true. As little as \$500 can do a great job if it is used with skill in a simple film and a few prints.

WHAT SPOT CHECK REVEALED

Yet this month, when CCI, the public relations affiliate of Interpublic, Inc., New York, made a spot check by phone of a dozen organizations which might logically be expected to use film promotionally, five had no film at all, three had film more than three years old, four had at least one film less than two years old. Only one was able to supply a five-minute film—maximum length for TV feature shorts, as against a 1-½ minute maximum for a TV news spot.

Of the seven outfits with film, only one was alert to the potential for TV placement. Yet these sources publicized two widely popular travel destinations, and travel is a most obvious beneficiary from the visual impact of a film. And the de-

mands there: a recent series of film shorts with a travel angle made by CCI for Esso brought the highest number of requests we've ever had from TV stations in a 13-state area to whom we offered the five-minute films. Prints of those films have now been loaned to the government's new U.S. Travel Service, for showing on TV and to special audiences through the world. This is a marketing bonus for Esso's overseas affiliates, of course, and solid prestige for Esso back home.

Eleven of the 12 travel outfits we contacted were missing their most important potential for film publicity—an almost sure opportunity for TV exposure to millions of prospective clients. Even those with film had shot quarter- and half-hour films designed for showing to groups of 25, 50, 100 people at a time. One of these films had taken four years and untold expense in hundreds of personal showings by individual salesmen to accumulate a fraction of the audience it would have had in one public relations showing on TV.

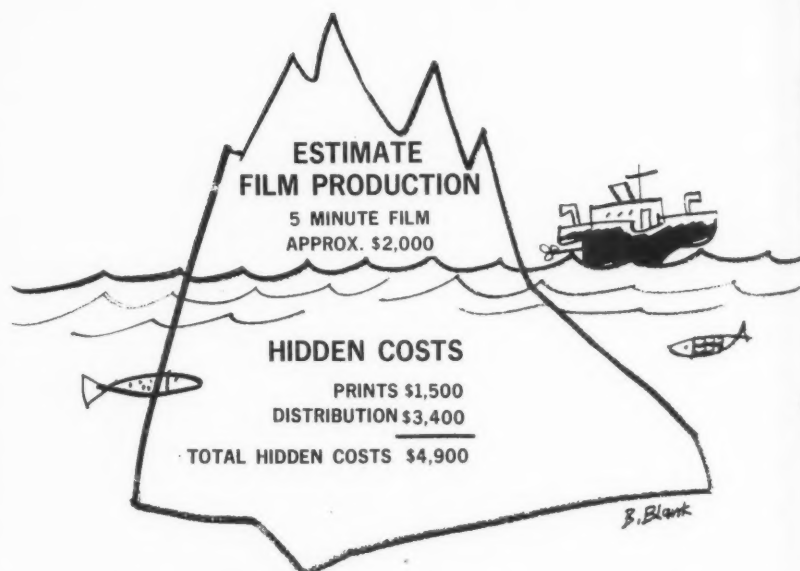
Film is important also as a medium for special group presentations. But its primary public relations value is on TV. And, as an educated guess, I would say that of some 10,000 top public relations accounts in the country—half of whom may have film for group and club showing, though often in the hands of the sales rather than the public relations department—fewer than 200 make films or cut what they've got for TV placement.

No public relations executive can afford to ignore the potential of this newest communications medium. No public relations executive can afford to ignore TV in fairness to his client or, competitively, to himself. Film works a lot harder for you and your client than merely putting you directly into millions of living rooms, with the implicit endorsement of a local personality, be he newscaster or the conductor of a local woman's or children's show. But this is the first benefit—so let's clear up the mystery:

CONCEIVING THE FILM

Not every story has film potentials. But many can be given a visual angle. Often, the story has to be seen in terms of the impression you want to leave with an audience, the type of audience your client needs or the type of film most acceptable to the stations. This takes special knowledge, a mental orientation which can only be acquired by living with the medium. But thinking of film by category can be a short cut.

Two of the five most common film categories used on TV can be dismissed right away for our present discussions. Syndicated entertainment shows and cartoons directed to children can both be



Check whether commercial producer's price includes prints and distribution: it's too easy to quote a low price just for making the film and ignore the other major factors.

exploited for public relations purposes in special situations. More immediately useful, however, are news spots, news features, general features. General features will give you most mileage over the long haul—so-called integrated films for women, sports, farm and general human-interest shows or news-oriented documentaries. Many of these have a how-to angle: typical would be the film Union Carbide distributed a while back on making synthetic gems.

MAKING THE FILM

You can often use an off-duty station cameraman for news shots of this sort. Station news desks are cooperative about supplying names. Standard rates—as paid to stringers by the networks—are \$75 for a story shot silent in black and white, \$150 for a sound story. These rates multiply by four in major centers such as New York, Chicago and Los Angeles.

Bear in mind that a five-minute feature or a longer film can often yield 1-minute clips that link into breaking news—and will be welcomed by syndicates and networks that are often hard put to find illustrative material to back up spot news breaks.

Cost of a five-minute feature short can run anywhere from \$500 to \$20,000—depending upon any number of variables—location, talent, color, sound, animation or art work. A number of commercial organizations will make films to order; they and others will also at your request undertake distribution to TV stations.

However, beware of any commercial producer who quotes a cost figure on the basis of footage or running time; it's

highly speculative without some idea of the elements. Check, notably, whether his price includes prints and distribution: it's too easy to quote a low price just for making the film and ignore the several thousand dollars that can go into getting the film shown. To work out a price, start with your own draft script or at least a continuity outline—or have the film organization prepare one for a pre-determined price—and then adjust the script to the limits of your budget.

Once you've agreed on theme, treatment, length and price and feel sure your film maker is competent, *leave him alone!* You have a right to give any instructions and to see the footage at any stage, but you'd be wise to wait until it's been rough-cut and rough edited. This work is always done on a print—leaving the original negative untouched up to the point of final approval.

This, too, is the point, after you've approved, at which you may want the client to view it, explaining that this is only a first rough. But I'd urge waiting until you've got a rough script—after the print is run on projectors for timing a writer's spot sheet, re-edited for timing, pacing or continuity.

If you're writing the script yourself, you'll write to a spot sheet describing the scene and the action and the time each takes; count two seconds of film footage for every *half* line of typing on a letter-sized page. Don't over-write. Frank Capra and Robert Flaherty achieved their fame for shooting pictures, not for script writing. Remember that the less said, the more conveyed: The pictures also tell a story and all your script need do is identify or comment on the scene or action. Above all, don't

get over-cute with commercial gimmicks and larded plugs: all films are check run ahead of time by the stations; so you're just killing your chances this way.

DISTRIBUTING THE FILM

After the client has approved the rough-cut film and script, your film maker can get a narrator—preferably someone with a name—to put it on tape together with background music or sound effects, etc. Once this has been done, the final negative is prepared and you're ready to order prints.

You are, that is, if meanwhile you've been checking interest of TV stations or have assigned this task to your film maker. In general, you'll benefit—in goodwill at the stations and control of utilization—from doing this job yourself. All it takes is one of the standard station directories—perhaps, "Who's Who and What's Where at TV Stations"—a form letter describing the film, a bunch of prepaid reply cards and a girl to get on the phone (if you want to ensure maximum utilization) to follow up on missing replies. With this method, CCI has had as high as 80 requests for a film from 104 stations. But 150 to 200 requests from the 553 stations across the nation is already good.

Demand for public relations footage today is so great that it can sometimes pay to survey station interest *before* making any arrangements for shooting the film. If you can show your client a series of cards saying, "Great—when can we get this?"—and nine times in ten, you will get this response—you'll have a lot less trouble justifying the outlay.

PERSONALIZED SIGN-OFF

One useful device to ensure greater utilization is to ask stations if they want the sign-off personalized—"This is Jane Doe in New York, returning you now to Richard Roe at WOOO-TV in Elbow Bend"—and, if so, to specify exact phrasing on the request card.

How many prints to order? On spot news, of course, you'll need a print for



Largely for lack of know-how, TV is virtually ignored by public relations people.

each station. But even a feature film, at \$15 each for a five-minute black and white film with sound track, you can afford a ratio as high as one print for every two interested stations.

Stations are generally punctilious about returning film once it's run; but some need to cut and edit themselves, and it's generally wise to grant such permission in advance. This often offers a second chance to get your message across.

One film I made as an independent producer for the Jamaica Tourist Board was offered mostly to women's shows. But the sequence showing tourists rafting down the Jamaica Rio Grande on banana rafts was often clipped out and used by sports editors—giving us a crack at another completely different audience over the same station. If you can afford enough prints to give one to each station for their libraries, this also can pay off in subsequent free rides for your client.

SECONDARY USES FOR FILM

For your client, I repeat, the most important public relations use of film—if only for the audience it gets—is for TV showing. The whole concept should be planned with this in mind. But subsidiary applications can often be most important for the public relations man himself.

Not the least of these consists of having something tangible to show the client when you get a kinescope of your film in the context of a program, as it was used on the air. Play it back to the client, or clip together the openings and closings of several shows around your film. They're not expensive if you order from the station, or give him the whole production to show his directors or stockholders—and you've got yourself a mighty happy client!

Also, use of your film by a local station provides a peg for publicity in local print media or for tie-ins with local stores distributing your client's product. (When you are breaking spot news on film, of course, always send a parallel release to the wire services: many stations won't use a film story unless it's also on the wires.)

You can often also suggest that the film be incorporated in an interview show—the live element is usually welcome—flying one of your executives out or using a local guest with some relationship to your client or the product.

Remember, too, that the sound track of a film can be transferred to tape for distribution to radio stations.

Films made for TV—or a longer film conceived with an eye to segments you can clip for shorter TV features—can also be used in the classic way for sales presentations and convention showing by the client. Many are useful for stockholders and employee orientation. Dow

Chemical, among others, has created films specifically for this purpose—one, narrated by Bob Trout, to show stockholders what the company's public relations did to build their dividends.

Films are a simple way to present financial information more understandably for the animation of charts and graphs. CCI has made effective use of the medium both for presentations and reports to corporate and trade association clients in which achievements had to be conveyed to a large audience at an annual convention.

Secondary uses of film are limited only by your own imagination. An obvious one is subsequent showings to schools and other specialized audiences. Here, local TV stations will often do the work for you; it adds to their standing in the community. In undertaking distribution of a series of 27, five-minute spots for the Canadian National Railways, for instance, I advised local stations that CNR would give them the print they'd received to present to their school film library. Plenty were passed on—at a cost of \$15 each to the railroad—and are still working hard for CNR, years later.

We have found that films are more effective than written or verbal presentations because they combine the best of both. Films are effective in public relations for the same reason TV has won its huge audiences. This, too, is the reason film cannot be ignored in the public relations man's arsenal today. If one picture is worth more than 10,000 words, just think what you're getting from the 72,000 frames in a five-minute film!

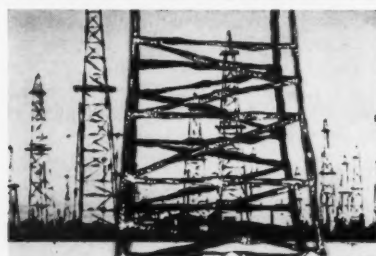
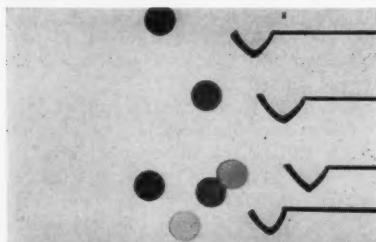
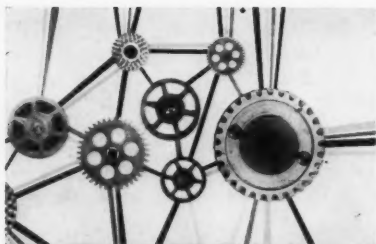


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Animation can find expression in every variety of style and approach, which range from the purely symbolic to the realistic.



Animation techniques promote a flexibility of flavor and tone, permitting communication with lightness, humor and seriousness.

Animation's Role: Projection Of Ideas, Logic, Abstractions

By ROBERT YUNG

IF YOUR CONCEPT of animation revolves about cute animal characters chewing carrots and chasing each other to extinction, you will find only a minimal place for animation in public relations.

The truth is that animation has evolved into a flexible, versatile, wide-ranging set of techniques permitting a vividly graphic expression of things and ideas. In its widest sense, today's animation is the free manipulation (under the camera) of still materials, whether artwork or still photos, paper cutouts or solid objects, realistic drawing or abstract design.

Seen in this way, animation is no longer solely an amusement, but a powerful vehicle for jogging the senses and reaching the mind. In short, it is a form of communication that has immediate and special meaning for the public relations field.

One aspect of this special meaning is that animation, as broadly defined, is peculiarly suited to the development and projection of ideas and abstract positions. This is not to say that animation technique cannot make statements with emotional impact and motivational strength. But the area of emotion is the stronger province of the live action camera. And in the realm of ideas and logic, animation methods come into their own.

There are reasons for this. Abstractions, being without objective reality, cannot properly be realized in live action. Ideas and abstractions are developed from symbols and involve working with, changing, arranging, re-arranging and relating these symbols. This is precisely what animation does and does well—the manipulation of symbolic things, photos, real objects, artwork, or all these in whole or in part.

This applies in a most direct and practical way to the solution of certain public relations problems. For, more and more, public relations is concerned with the projection of ideas or the counteracting of ideas in a world in which people

are becoming increasingly sophisticated about ideas that are directed toward them and increasingly wary of emotional appeals. This would indicate an expanding area of usefulness for the techniques of animation in public relations programs.

What are these techniques?

Animation can interplay with live action, alternating the authenticity of live action with the added clarity of animation. From the complexity and, often, visual confusion of a live action situation, one can shift to its distilled meaning through animated drawings or diagrams. The best of two worlds can be enjoyed through the interchange of live action and animation.

Animation can be superimposed directly on the live action image, revealing the simplified essence of the background activity at the moment it is going on.

Animation or graphics can find expression in every variety of style and approach, ranging from the purely symbolic to the realistically representational, from the clearly diagrammatic to the subtly indicative. Thus, it is possible to create for each film a style in harmony with the story material and strongly expressing this material.

Animation raises the use of color in film to the point at which it is a powerful motion picture element in its own right. The experiments of animation producers with color combinations and color changes constitute an original contribution to the field of motion picture technique, and make color a special dimension in graphic presentations.

Animation producers are acutely aware of the importance of sound in the creation of a compelling film experience—the quality of voices, music, special effects. Animation does not see these elements as separate, laid mechanically against screen images, but integrated from the beginning with the visual concept, reinforcing and heightening it.

With such technical and creative resources as these, animation is equipped to contribute greatly to public relations programs, particularly those in which ideas play a paramount role. But, as in any public relations effort, animation techniques cannot replace policy or content, nor can they rise far above them.

ROBERT YUNG, vice president and producer, Elektra, New York, combines wide experience in motion picture production with a background in engineering.

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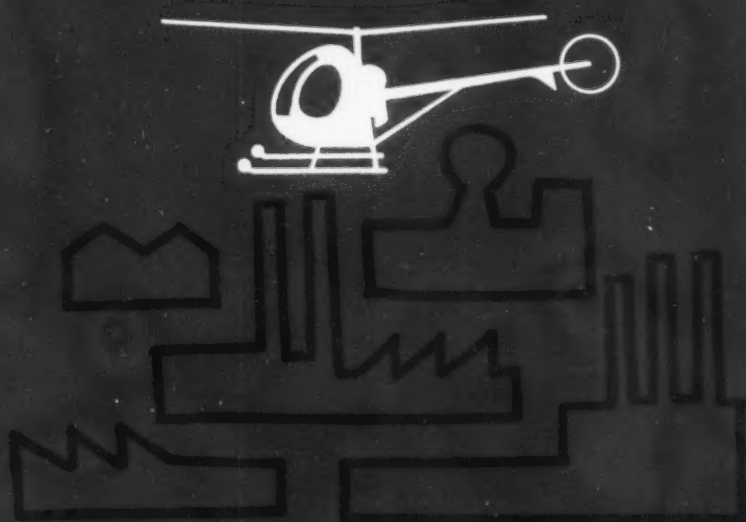
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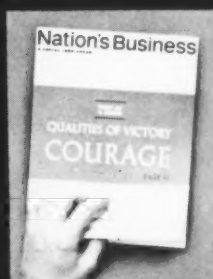
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